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VOL. VII SONGS FROM THE OPERAS



Grace D. Fitzgerald





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*The Ideal  
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*Volume VIII*

*Songs from the Operas*

*...*

*Vocal*

*New York: - Charles Scribner's Sons*

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## VOLUME VIII—SONGS FROM THE OPERAS

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## Heav'nly Aïda

(Celeste Aïda)

"Aïda"

G. Verdi

**Moderato**

*ff* *pp*

**Andantino espressivo**

*p*

Heav'n - ly A - ï - - da beau - ty re-splen - dent Ra - - di - ant

*cresc.* *p*

flow - er bloom - ing and bright; Queen - ly thou reign - est

*cresc.* *dim.* *p*

*cresc.*

o'er me tran - scend - ent, Bath-ing my spir-it in beau - ty's light.

*cresc.* *espressivo*



Would thou thy bright skies once more be - hold - ing, Breath-ing the

soft airs of thy na-tive land, Round thy fair brow a di - a - dem

fold - ing, Thine were a throne — next the sun to stand. Ah! —

Heav'n - - ly A - i - - da, Beau - - ty re-splend - ent,



*cresc.*

Ra - - di - ant flow - - ers, bloom - - ing and

bright; Queen - - ly thou reign - - est o'er me tran -

scend - ent, Bath - ing my spi - rit in beau - ty's light, my spi - rit in beauty's

light, my spi - rit in beau - ty's light.



## Now in Joy or Sorrow

"Bartered Bride"

Fr. Smetana

**Moderato** *dolce*

Now in joy or sor - - -

*pp sempre dolciss.*

row, Bright or dark the mor-row, We will dare love's ev' - ry test;

*dim.*

E'er thro' life un-sep - a - rat - - - ed,

Wing our way like swal - lows ma - - - - ted,

Hope and Faith us speed-ing, To a nest us lead-ing, To a nest us

*poco cre - - - scen - - - do*

lead-ing Where in love we'll rest! There to ten-der joy-ance

*dim. p*

plight-ed, Love will hold our hearts u-nit-

ed, Hope and Faith shall speed-us, To a nest shall lead-us,

*p poco cre - - - scen - - - do*



To a nest shall lead us Where in love — we'll rest!

*dim.*

Nev - er to be part - - - ed, Nev - - -

er, In our love u - nit - ed, ev - - -

*p* *piu p* *pp*

er, ev - - - er!

*dim. e rit.*

## Cooper's Song

"Boccaccio"

F. Von Suppé

*Allegro* *mf*

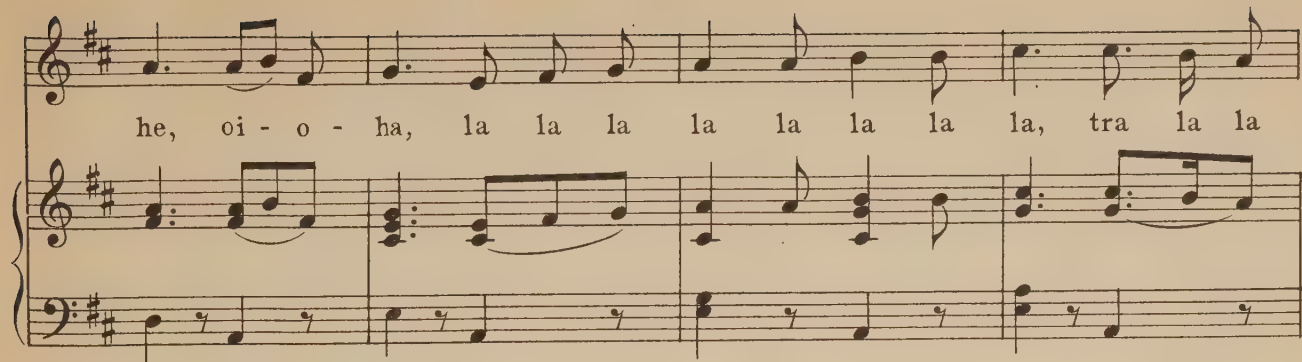
Each day my wife is scold-ing me, 'tis  
Her nerves are so un-stead-y, that she

her de-light; To stop her voice from ring-ing, I  
can-not bear, To hear my ham-mer ring-ing, Nor

have to try my sing-ing, And oft my "tra la la la" brings  
yet my jov-ial sing-ing, My mer-ry "tra la la la" means

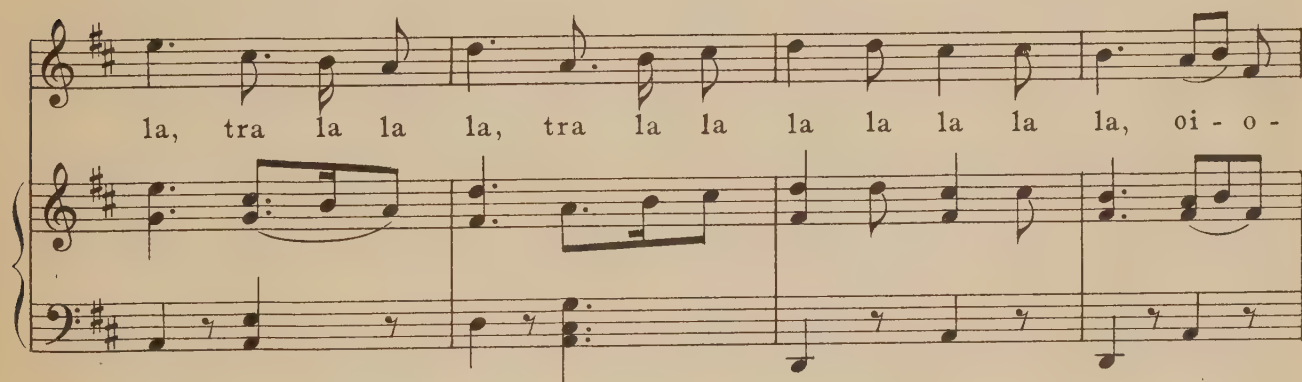
her to terms, Hur-rah! Tra la la la la la la la oi-o-  
vic-to-ry, Hur-rah! Tra la la la la la la la oi-o-





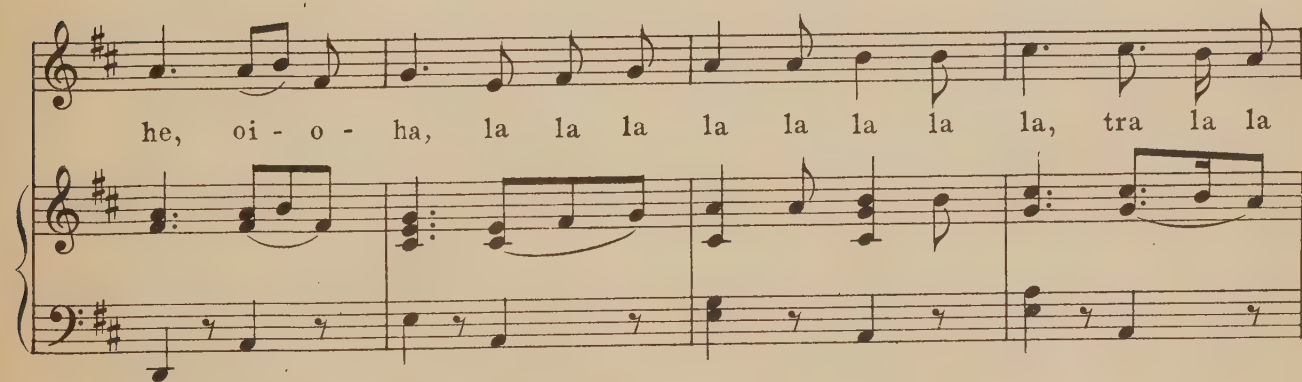
he, oi - o - ha, la la la la la la la la, tra la la

This system contains the first four measures of the piece. The vocal line begins with a half note 'he', followed by a dotted half note 'oi - o - ha', and then a series of eighth notes for 'la la la la la la la la'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



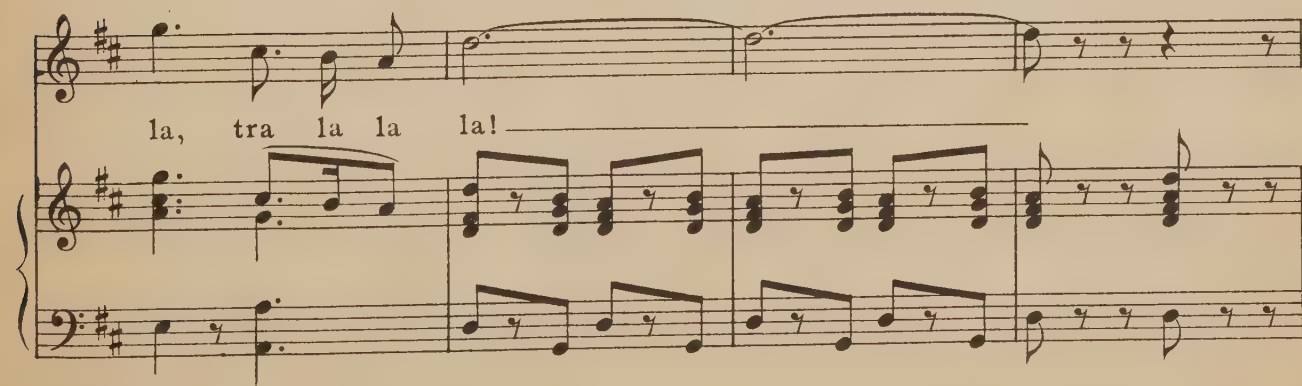
la, tra la la la, tra la la la la la la la, oi - o -

This system contains measures 5 through 8. The vocal line continues with 'la, tra la la la, tra la la la la la la la, oi - o -'. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.



he, oi - o - ha, la la la la la la la la, tra la la

This system contains measures 9 through 12. The vocal line repeats the first four measures of the piece. The piano accompaniment also repeats its initial pattern.



la, tra la la la! —

This system contains measures 13 through 16. The vocal line concludes with 'la, tra la la la!' followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with eighth-note patterns and chords.

But if she still doth tease,— I can stop her with ease,— So  
If ques-tions she doth ask,— I beat up - on my cask,— And

don - ning this ap - pa - rel, I beat up - on my bar - rel! 'Tis  
thus I drown her clam - or, By pound - ing with my ham - mer! And

thus I pound, and pound and pound, Till she can - not be found!  
thus I stop her tongue, her tongue, When I my song have sung!

Chorus

Bum - ti ra - pa - ta, bum - ti ra - pa - ta, bum - ti bum - ti,



bum - ti ra - pa - ta, bum - ti ra - pa - ta, bum - ti ra - pa - ta,

bum - ti, bum - ti, bum - ti bum! There-fore the coop-er, of

all men, he the hap - pi - est man can be! There-fore the coop-er, of

all men, he the hap - pi - est man can be! \_\_\_\_\_

## The Heart Bowed Down

"Bohemian Girl"

M. W. Balfe

Larghetto

*mf*

*p*

The heart, bow'd down by weight of woe, To  
The mind will in its worst de-spair, Still

weak - est hopes will cling, To thought and im - pulse,  
pon - der o'er the past, On mo - ments of de -

while they flow, That can no com - fort bring, that can, That  
light, that were Too beau - ti - ful to last, that were Too



*rall.* *a tempo*

can no com- - fort bring — With those ex - cit - ing  
beau-ti-ful, too beau-ti-ful to last. To long de - part - ed

*rall.* *a tempo*

scenes will blend, O'er pleas - ure's path — way thrown; But  
years ex-tend Its vis - ions with — them flown, For

*p*

mem' - ry is the on - ly friend, That grief can call — its

own, That grief can call its own, That grief can call its own.

*dim.*

## I Dreamt that I Dwelt in Marble Halls

"Bohemian Girl"

M. W. Balfé

Andantino

*p*

*p*

*dolce*

*p*

*dolce*

I dreamt that I dwelt in mar - ble halls, With  
I dreamt that suit - ors sought my hand, That  
vas - sals and serfs at my side, And of all who as -  
knights up - on bend - ed knees And with vows no  
se - m - bled with - in those walls, That I was the hope and the pride.  
maid - en heart could with - stand, They pledged their faith to me.



I had rich - es too great to count, Could boast of a high an -  
And I dreamt that one of that no - ble host Came forth my

ces - tral name But I al - so dreamt, which pleased me  
hand to claim But I al - so dreamt, which charmed me

most, That you loved me still the same, That you loved me, you loved me

still the same, That you loved me, you loved me still the same.

## Then You'll Remember Me

"Bohemian Girl"

M. W. Balfe

*Andante cantabile*

*p dolce*

*cresc.*

*p*

When oth - er lips and  
When cold - ness or de -

*rall.* *a tempo* *p*

oth - er hearts Their tales of love shall tell, In  
ceit shall slight The beau - ty now they prize, And



lan - guage whose ex - cess im - parts The pow'r they feel so  
deem it but a fad - ed light Which beams with-in your

well; There may per - haps in such a scene, Some  
eyes; When hol - low hearts shall wear a mask, 'Twill

*cresc.* rec - ol - lec - tion be, *p* Of days that have as hap - py been, And  
break your own to see, In such a mo - ment I but ask, That

you'll re - mem - ber me, And you'll re - member, you'll re - mem - ber me.  
you'll re - mem - ber me, That you'll re - member, you'll re - mem - ber me.

## Entrance Song

"Beggar Student"

C. Millocker

Tempo di Valse

Ha! here's a health, Ha! Ha! to the la - dies sub -

lime! Drink a bump - er deep to the la - dies

sweet, Each day sweet - er than be - fore!



*mf*

Fair - er far than the full - blown ros - es, Dain - ty

nos - es, win - some pos - es, Who with their gra - ces

*cresc.* *dim.*

can com - pare, Who with them can com - pare? I

love them, yes all of them, May luck smile on them, one and

*cresc.*

all the la - dies dear! Ha!

*f*

— Here's a health, — here's a health — to the

la - dies sub - lime! — Drink a glass, — Drink it

*cresc.*

deep — to the la - - dies so sweet!



# Habanera

23

"Carmen"

G. Bizet

Allegretto quasi Andantino

*p*

Ah! love, thou art a wil - ful  
 The bird, so fast held in thy  
 bird, and none may hope thy wings to tame, If it please thee to be a  
 hand, and which thou deem'd-est so se - cure, Mounts in a mo-moment to the  
 re-bel; Say, who can try to thee re - claim. Threats and pray'rs a-like un -  
 skies; Nor till he choose can you him lure. He comes, he  
 heed - ing, ar - dent hom - age thou't re - fuse, Whilst  
 goes, and at ev' - ry - thing laughs he, Would you

he who doth cold - ly slight thee, Thou for thy mas - ter\_ oft thou'lt  
seize him, ah! he gets free\_ He'd be the mas - ter, thee the

choose. slave. Ah, love! Ah, love!

Ah, love! Ah, love! For love he

is the lord of all, and ne'er law's i - cy fetters will he wear, If thou me



lov - est not, I love thee, and if I love thee, now be - ware!

If thou me lov - est not, If thou me lov - est not, be - ware!

If thou me lov'st not, I love thee, If I thee love, be - ware!

thee, If I love thee be - ware!

## Toreador Song

"Carmen"

G. Bizet

**Allegro moderato**

*f*

With— you to drink will  
At— last each one is

*mf*

*mf*

be a pleas - ure With— sol - diers Tor - ea-dors go side by side;—  
hushed to si - lence, What has hap - pen'd?— Ah!— what is this?—

*ff*

*p*

For both del-ight in fights, Crowded the cir-cus On a fes-tive day, from  
Forth now the bull comes Blind in his fu-ry! Leap - ing thro' from

*f*

*pp*



*f* *mf*

floor to — roof! — For wild with joy — the peo-ple speak of you — Each one of  
his re - treat! — Al - read - y pierce - ed thro' a horse has fall - en, Dragging

*f* *p*

*ff*

them of you — is — speak - ing — Clam-or - ing all —  
down a stal - - - wart pic - a - dor! — Bra-vo! the mob shrieks.

*ff*

*sempre f*

Wild quest - ions ask - ing All are shouting till — the com - bat is o'er, —  
Bra-vo! the mob shrieks He — goes, he comes, he rush - es — on! —

*pp* *f* *rit.*

*mf*

See the crowds, of you they're speak - ing — Of you they're speak - ing — and questions  
He — tries — to tear the ban-drol down, — He goes, he comes, with — a sav-age

*p*

*f*

ask - ing — Tis a fes - ti-val rare of its kind, —  
roar! — Now with blood — thereeking ring is full —

*fp*

*cresc.*

Come now then, — be on your guard At-tend! at - tend! at-tend! at -  
Ter - ror throbs — in ev'-ry heart

*fp* *cresc.*

*dim.* *p*

tend! — Ah! — Tor-e - a-dor e'er watch-ful be —

*dim.* *p*



Tor-e-a-dor, Tor-e-a-dor, Do not forget the bright-est of eyes

Fondly thee a - wait! and love is the prize, yes love's the prize!

Waits thee Oh, Tor-ea - dor! dor! Yes love's the

prize that waits Tor-ea - dor! That waits Tor - ea - dor!

## Brindisi

"Cavalleria Rusticana"

(Drinking Song)

P. Mascagni

**Moderato**

*p* Hail! the rud - dy beak - er's glow - ing

*ff* *pp* *sempre stacc.*

*cresc.* In the cupwine's gay - ly froth - ing Mer - ry tho'ts up - on you

*cresc.*

*poco rit.* bring - ing like a dream of joy - - - ous love!

*poco rit.*

*p a tempo* Hail! the rud - dy beak - er's glow - ing, In the cupwine's gay - ly froth - ing

*p a tempo*



Mer-ry tho'ts up-on you bring-ing, like a dream of won-

-drous love! Hail, oh wine so bright-ly spark-ling!

In thy depths joy is gleam-ing! Let thy

cheer at-tend us, all life's hap-pi-ness lend us

*ff rit.*

Oh hail! oh wine so bright - ly

*rit.*

spark - ling, In thy depths joy is gleam - ing,

*animato*

Let thy cheer at - tend us, all life's hap - pi - ness, lend us,

*animato*

*rit.* *ff*

Hail! oh wine!



## "Cavalleria Rusticana"

P. Mascagni

Andante

*mf*  
O Lo - la, with thy

*p* *mp*

*con passione*  
cheeks ros-ier than cher - ries! Crown'd is thy soul with

*con passione*

*a tempo*  
love ev - er more glow - - ing!

*a tempo*

*mf*  
Fain would I kiss thy lips, ah! so be - guil - ing!

*mp*

*rit.* *a tempo*

Favored by heav-en would I be, such bliss know - - - ing.

*rit.* *a tempo*

*f con passione* *a tempo*

But tho' thy thresh - old crim - son blood is stain - ing —

*f con passione* *a tempo*

*mf poco rit.*

E-ven'twere mine thy love would be still the gain - - ing —

*mf poco rit.*

*stentando*

And tho' I lost my life thy love to be gain - ing, Thy love to me — would

*stentando*



still be all sus - tain - - - ing! And tho' I lost my

*f*

life thy love to be gain - ing, Thy love to me would still be all sus -

*dim.*

tain - - - ing! Ah! Ah!

*dolce* *dim. poco a poco*

Ah! Ah!

*perdendosi*

"Chimes of Normandy"

## Legend Of The Bell

R. Planquette

Moderato

*ff* *p*

Yes! that cas - tle old by wiz - ard is en - chant - ed,

*f* *p*

For the Knight and Bar - on slum - ber on their bier, By their ghosts in mail the

*f* *p* *rit.*

cor - ri - dors are haunt - ed And by night we've seen their aw - ful shades ap - pear!



For their last de-scen-dant's com-ing, watch they're keep-ing, In the plac-id moon - light

or when thun-ders roll; In the i-vied bel - fry, when the world is sleep - ing

There's a ghost - ly watch-man who the bell will toll! There's a ghost - ly watch-man who the

*mf cresc.*

bell will toll! Ding dong ding dong ding dong ding dong ding dong bell!

*f* *p*

So the le-gend run-neth, so the old men tell, Ding dong ding dong ding dong

ding dong ding dong bell! When the heir re-turn-eth, will clang the bell.

Ding dong ding ding dong ding ding dong ding dong ding dong

Ding dong ding ding dong ding ding dong ding dong ding dong ding.

Ding dong ding dong ding dong ding dong ding dong bell, So the le-gend run-neth,



so the old men tell, Ding dong ding dong ding dong ding dong ding dong bell! When the

long lost heir re - turn - eth, will clang the bell. *rit.* *a tempo* Ding dong ding dong ding dong

ding dong ding dong bell, So the le - gend run - neth, so the old men tell,

Ding dong ding dong ding dong ding dong ding dong bell, When the long lost heir returneth, will clang the bell! *rall.*

*a tempo.* *ff* *p* *f*





threat-'ning sky and wave sur - round - ed.

Tempo di Valse

To me no strang - er, hard-ship or dan - ger, Batt'-ling the gales that  
O fair - est maid - en, One mo - ment laid in these emp - ty arms now

sweep o'er the main, But per - il o - ver, who like the ro - ver  
long - ing for thee; Why art thou gone now? Why art thou flown now?

Finds life so sweet — af - ter the pain? Sweet lips have bless'd me,  
From you dark rock that hangs o'er the sea? Dost thou re - mem - ber,

Soft hands ca - ress'd me, in ev - 'ry clime where fate made me roam,—  
'Twas in Sep - tem - ber, Here is the rock and there is the wave,—

And wom - an's greet - ing (Bliss all too fleet - ing) Made of the  
O come a - gain, love, sol - ace my pain, love, Tell me not

far land al - most a home. vain is the hope you gave.



## None Can Compare

"Daughter of the Regiment"

G. Donizetti

**Marcia** *maestoso*

Ah! None can gain - say it, all must de -  
So man - y bat - tles brave - ly we've

*ff* *p maestoso*

*cresc.*

clare, with our brave reg - i - ment none can com -  
won, 'tis by our prince de - creed that ev' - ry

*cresc.*

*mf*

pare! Land - lords our cred - it - ors glad - ly be -  
one; Out of the com - bat safe - ly has

*mf*

*cresc.* *f*

come, kind - ly they wel - come us in — ev' - ry home. We who are  
got, gen - er - al - is - si - mo ranks — on the spot. Be - ing a

*cresc.* *f* *f*

read - y ev' - ry where to fight, — hus - bands and lov - ers — wish out of  
reg' - ment past — all de - ni - al, e - qual to hold fast — in ev - 'ry

*calando* *p*

sight In — us they know la - dies de - light, yes. From a -  
trial, The — male sex fear, the — fair a - dore them.

*p* *p*



## Vivace

far, from a - far, from a - far, yes, yes! All ap - pear, there they

*p* *f* *p*

are, there they are, yes, yes! There they are, there they are, all round we

*f* *p* *cresc.*

hear, With our brave reg - i - ment none can com - pare,

*p*

with our reg - i - ment none can com - pare.

*cresc.* *f* *rall.* *fz* *cresc.* *f* *rall.* *ff*

## Prayer

"Le Cid"

J. Massenet

**Lento**

*p* 0 Sov - er - eign, 0

*f* *ff* *p dim.*

*f* *p* *dolce*

Judge, O Fa - ther! Al - ways on high With me al - way;

*cresc.* *f* *dim.* *mf*

I wor - ship thee in times of joy and still I bless thee in the vale of tears, I

*cresc.* *f* *dim.*

go far a - way from this cold world, Free from all hu - man re -

*f*



dim. *pp* *cresc.* *f*

grets; 0 Sov - er - eign;— 0 Judge,— 0 Fa - ther

dim. *pp* *f*

*ff* *dim.* *p* *dim. et rall.*

Ev - er in my heart your im - age rest - eth, And in thy hands, put I my

*f* *dim.* *p* *dim. et rall.*

Musical score for "The Song of the Larks" by Charles Villiers Stanford. The score is in 2/4 time, key of B-flat major (two flats), and consists of 16 measures. It features a vocal line and a piano accompaniment.

**Vocal Line:**

- Measures 1-4: *fate!* (half note), *mf* (half note), *Sov - er - eign!* (half note), *f* (half note).
- Measures 5-8: *0* (half note), *Judge!* (half note), *0* (half note).

**Piano Accompaniment:**

- Measures 1-4: *cresc.* (chords), *mf* (chords).
- Measures 5-8: *f* (chords).

Musical score for "The Rose Tree" in 3/4 time, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line begins with a forte (*ff*) dynamic, marked "Fa - - - - - ther!". The piano accompaniment also starts with a forte (*ff*) dynamic. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

## A Furtive Tear

"Elixir of Love"

G. Donizetti

**Larghetto** *p*

Down her fair cheek a fur-tive tear——

stole from her eyes— so dark; Tell-ing their gay and

hap - py cheer, it pained her heart to mark;

Where-fore her pres - ence fly? Where-fore her dear pres-ence

fly? *f* Where all her love she's re -

veal - ing, re-veal - - ing? *dim.*

*p* Might I but feel her beat-ing heart, rest - ing a - gainst my

own; Could I my feel - ing sweet - - impart, and



*dim.*

min - gle sigh with sigh. But feel her heart's beat close a-against my

*dim.*

own, But feel her heart's beat close against my own

*f*

Free-ly I then would die, all her love know-ing, all know - - ing Ah!

*f*

glad-ly I then, I then would die, Ah! gladly I then would die, I would die.

*ff*

## "Erminie"

## Lullaby

E. Jakobowski

Moderato

*mf* *p*

Dear moth - er, in dreams I see her, — With  
Ah! e'en when her life was eb - bing, — Her

lovd' face sweet and calm, — And hear her voice with love re-joice When  
words were all of me; — My fu - ture years were all her fears, Her

nest-ling on her arm. — I think how she soft - ly press'd me. Of the  
fate 'twas not to see. — My fa - ther, I heard you weep-ing, As in

*cresc.*

tears in each glist - 'ning eye, — As her watch she'd keep, When she  
sor - row you stand - ing by, — And my moth - er's plaint In her

*cresc.*

*rit.*

rock'd to sleep Her child with this lul - la - by. — Bye,  
ac - cents faint, This ten - der, sweet lul - la - by. —

*mf*

*p*

bye, bye, bye, bye, bye, bye, bye, bye, bye, bye, bye, —

*p*

*Slowly*

*p*

Bye, bye, — drow-si-ness o'er-tak-ing, Pret-ty lit-tle eye-lids sleep.

*pp*



Bye, bye,— Watch-ing till thou'rt wak-ing, Dar-ling be thy slum-bers deep!

Bye, bye,— drow-si-ness o'er-tak-ing, Pret-ty lit-tle eye-lids

*mf*

sleep. Bye, bye,— Watch-ing till thou'rt wak-ing,

*rall e dim.* Dar-ling be thy slum-bers deep! Bye, bye, bye, bye,—

*rall e dim.* *p* *pp*

## Dream Song

E. Jakobowski

Moderato

*mf* *p*

*p*

At mid-night on my pil-low ly-ing, By my dai-ly toil op-press'd,

*p*

To me wea-ry care de-ny-ing, Deep pro-found that giv-eth rest;

*mf* *p*

When a ti-ny bird a-light-ed On my lat-tic'd win-dow sill,

Wel - come guest though un - in - vit - ed, Cheer - ing by his joy - ous trill. —

*mf* Call - ing sweet - ly, hov - ring o'er me, Rise and come with me a - long, —

*cresc.* *f* *molto dim.* *rit.* Swift through fai - ry glades it bore me, Realms of pure transcendent song.

**Allegretto**  
Song of joy, song of cheer, Song of prom - ise soft and clear,



Sweet sounds that fill the tran- quil grove, Glad, joy-ous trill of hope and love,

Song of joy, song of cheer, Song of prom-ise soft and clear,

*p* Sounds that fill the tran- quil grove, *cresc.* Glad, joy-ous trill of *a tempo.* hope and love.

*f* *dim.*

# Ernani, Fly With Me

57

"Ernani"

G. Verdi

**Andantino** *mf*

Er - na - ni, Er-na - ni fly with me,

save me from for - tune hate - ful! Let's fly hence and I will

prove to thee, my life and heart to thee are grate - ful! O'er

rocks and sands and shore-less sea, what - e'er be - tide. I will

*cresc.* *dim.* *cresc.* *dim.*

still fol-low thee; An E - - - den of de - light by sea

rocks, and sands to me! An E - den, an E - den of de-

light An E - den of joy, an E - den of joy, An

E - - - - den, An



E - - - - den, An E - - den, An E - den of de -

*mf* *cresc.* *6* *3*

*cresc.* *6*

light, An E - - den of pure de - light to

*cresc.* *6* *dim.* *3* *6* *cresc.* *6* *dim.* *6*

me! For-ev - er will be, For-ev - - -

*mf* *3* *cresc.* *6* *mf* *6* *3* *cresc.* *6* *3*

er, for-ev - er will be.

*dim.* *3* *dim.* *6* *dim. e rall.* *6* *6* *6* *3* *3* *3*

## Yes, I Love You

"Eugene Onègin"

P. Tschaikowsky

**L'istesso tempo***molto espressivo*

Yes, I love you, you a - lone, my Ol - ga, you I

love\_ with a fire\_ Whose burn - ing ar - dor pas - sion\_ gla - moured, May but the

po - - et's soul, the po-et's soul in - spire! One constant

yearn - ing, One wish, one hope, all oth-ers spurn - ing, In

*dim.* joy or woe the same de - sire! *f* A child you knew still to en-slave me,

Long ere I dreamt that love might chance; When

ro - sy - cheek'd, — you ev - er gave me Your



*cresc.*

bright-est smile,— your kind-est glanc - es, As we in wood-land shade were

*cresc.*

*rit. et cresc.*

stay - ing, True com-rades hap-pi - ly were play-ing. Ah! — yes, I

*rit. et cresc.*

*p*

*cresc.*

love you, dear, yes, I love you, dear, with a po - et's ar - - dor

*cresc.*

*con pas-*

*sione et accel.*

deep and o - ver-whelm-ing; My each dream your charm makes clear - er, My each

*sione et accel.*

*a tempo*

yearn - ing holds you dear - er, Joy or grief each brings you near - er; For I

*a tempo*

*f*

love you dear, yes I love you with an ar - dent fire, Which soars o'er pain and

*rit. poco a poco*

joy in its de - sire, Which part - ing's grief may nev - er slay, Nor meet - ing's joy al - lay, Whose

*rit. poco a poco*

*dim.* *a tempo*

pas - sion not e - ter - ni - ty it - self may tire!

*dim.* *a tempo*

## Bell Song

"Fatinitza"

F. Von Suppé

Andante con moto

*p*

Ho - ly bell, — whose peal out - ring - ing joy is

*pp* *p dolce.*

bring - ing I feel — it - fling - ing O'er us its — spell!

Send thy peace — throught-out the na - tion, The con - so -

la - tion of wea - ry — hearts! Chime on gai - ly!



for\_ thy ring - ing, Hope re - newed im - parts.

But, a-mid the joy, can I\_ re - joice? Comes to me sweet peace with

sooth - ing\_ voice? Feels my soul in sor - row, Calm will be the mor - row?

Hope and faith will smile a - gain? To this heart will fate my love re - store?

When shall I a-gain his face\_ be - hold? Will his smile il - lume this

life - once\_ more Dry my tears that fall un - told? Will\_ the\_

chimes to Heaven a - scend - ing, Bear\_ a\_ word\_ of love\_ for\_

me? Ho - ly bell! Thy peal out - ring - ing, joy is

bring - ing, Its sounds — are fling - ing O'er us their spell, their —

spell! Ding! Dong! Sa - cred her - ald from a - bove Art thou of

*dolce.*

love, Ah! — Yes, har - bin - ger of love, — of love — thou

*dolce.*

art, Har - bin - ger thou art of love! —

*pp*



## Lovely Flowers I Pray

"Faust"

C. Gounod

Allegretto

*f* *p* *cresc.* *f*

Love - ly flow - ers I pray, — my  
 Speak, oh flow - ers, for me, — I

love — be - tray, — Tell her she's my sole treas - - ure,  
 trust — in thee, — Teach her, ah, to dis - cov - - er

My de - light be - yond meas - - ure, Say, ah, say o'er and  
E'en how fond - ly I love her, How in sor - row I

o'er her I a - dore Love - ly flow - ers I  
pine to call her mine! Speak, ah! flow - ers for

pray, My love be - tray, Let her know how I  
me, I trust in thee, May to her love's sweet

lan - - - guish, Make her feel all my an - - guish,  
pow - - - ers Be re - vealed in these flow - - - ers,

*f*

Tell her, ah, once a - gain my heart's sore pain,  
 And my own bos - om's fire her heart in - spire,

My heart's, my heart's sore pain,  
 Her heart, her heart in - spire,

My heart's, my heart's sore pain!  
 Her heart, her heart in - spire!



# When All Was Young

( Margherita )

"Faust"

C. Gounod

Andante

*p* *cresc.* *cresc.* *dim.*

*p*

When joy-ous thoughts on thy sweet lips a - wak - en Those ra-diant

smiles that love to lin - - ger there, Oh, then my heart — by sor-row is for -

sak - en; For Mar - ghe - ri - ta, Dear Mar - ghe - ri - ta, I am en -

rap-tur'd in thy joy to share.

*cresc.*

*p*

But when the

*cresc.* *dim.* *p*

clouds of darkness o'er thee . . hov - er, Dim - ming the lus - tre of thy beam - - ing

eye; Then, to dis - pel thy sor-row, thy fond lov - er, O Mar - ghe-

ri - ta! Dear Mar - ghe - ri - ta! Glad - ly, yes, glad-ly at thy feet would

die. Yes, at thy feet would die, Yes,

at thy feet would die.



## Soldiers' Chorus

"Faust"

C. Gounod

Tempo di marcia

*ff*

Glo - - ry and love to the men of old! —

Their sons may cop-y their vir - tue bold, — Cour - - age in

heart and a sword in hand, — Both ready to fight and ready to die for Fa - ther land!

*p* Who needs bid-ding to dare, — By a trum-pet blown? *p* Who lacks pit-y to spare, —

— When the field is won? — Who would fly from a foe, —

*cresc.* — If a - lone or last? — *cresc.* And boast he was true, as cow-ard might do, When

per - - il is past! — *ff* Glo - - ry and love to the men of old! —

Their sons may copy their virtue bold, — Cour- - age in

heart and a sword in hand, — Both ready to fight and ready to die for

Fa- - ther-land! — Now — home a - gain — we come, the

long and weary strife of war is o - ver; — Rest — charms us



*dim.*

af - - - ter toil as hard as ours be-neath a stran-ger sun.

*dim.*

*mf*

Man - - - y a maiden fair is wait-ing there to greet her tru - ant sol-dier

*cresc.*

lov - er And many a heart will fail and brow grow pale, To

*cresc.*

hear, to hear the tale of cru - el per - il he has run, And many a

heart, \_\_\_\_\_ and man - y a heart will fail and brow, grow pale to

*cresc.*

*cresc.*

hear the tale of per - il he has run. \_\_\_\_\_ We are at

*f*

*cresc.*

*cresc.*

home, \_\_\_\_\_ we are at home, we are at home, we are at

*cresc.*

*cresc.*

home! \_\_\_\_\_ Glo - - ry and love to the men of old! \_\_\_\_\_

*ff*

*ff*

Their sons may cop-y their vir - tue bold, — Cour - - - age in

heart and a sword in hand, Both ready to fight for Fa - ther-land! Or ready to

die — for Fa - ther-land, Or ready to die, — or ready to

die — for Fa - ther-land!



## On Yonder Rock

"Fra Diavolo"

D. F. Auber

Allegretto.

On yon - der rock re - clin - ing, That fierce and swar - thy form be-hold!  
 On strength and rock re - ly - ing, He's fear - less of the treach'rous dart,

Fast his hands his car - bine hold, 'Tis his best friend of old! This  
 From his face with hur - ried steps, Dan - ger - ous foes de - part. But

way his steps in - clin - ing, His scar - let plume waves o'er his brow,  
 to the kind and gen - tle, A mild - er spir - it doth he know,

And his vel - vet cloak hangs low, Play - ing in grace - ful flow!  
 From his lips, in man - ly tones, Ten - der - est ac - cents flow.

*f* *ad.* Trem - ble! — E'en while the storm is beat - ing, *mf* A - far hear ech-o re -

peat - ing, His name, Di - a - vo - lo! *f* Trem - ble!

E'en while the storm is beat - ing, A - far hear ech-o re - peat - ing, His

name, Di - a - vo - lo! Dia-vo - lo!

Dia-vo - lo! *f* Dia - vo - lo! *ff* *pp*

## Spirit So Fair

"La Favorita"

G. Donizetti

**Larghetto**

*p*

Spir - it so fair, bright - ly de-scend - ing,

*p*

then like a dream all sad - ly end - ing, hence from my heart,

*cresc.*

vis - ion de-ceiv - ing, phan - tom of love, phan - tom of love,

*cresc.*

*p*

grief on - ly leav - - ing, phan - tom of love! In thee de -

*p*



light - ing, all, all else scorn - - ing, a fa - ther's warn - ing. my coun - try, my

fame! ah, faith-less dame, a pas-sion in-vit-ing, fair hon-our

*cresc. poco a poco* ***f*** *dim.*

blight - ing, brand - ing my name, a - las! a - las!

*cresc. poco a poco* ***f*** *dim.*

*mf*

Spir - it so fair, — bright - ly descend - ing, then like a dream

*mf*

all sad - ly end - ing, hence from my heart, vis - ion de-ceiv - ing,

phan - tom of love, phan - tom of love, grief on - ly leav - ing,

*rall.*

phan - tom of love, grief on - ly leav - ing, phan - tom of

*a tempo* *rall.*

love, grief, grief, a - las, a - lone thou leav'st, phantom of love.

*a tempo* *rall.*

"Die Fledermaus"

Johann Strauss

## Allegretto

Piano introduction in D major, 2/4 time. The melody is in the right hand, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The left hand provides a harmonic accompaniment with chords and single notes.

First vocal entry. The melody is in the right hand, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *pp* (pianissimo).

No - ble Mar - quis! A - man like you should ve - ry  
Such - a pro - file! Pure Gre-cian style, By na - ture

Second vocal entry. The melody is in the right hand, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *leggiere* (leggiero).

much bet - ter know! So - I ad - vise, You use your eyes, With  
it has been giv'n, If the fair heav'n, Of my sweet face, If

Third vocal entry. The melody is in the right hand, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *leggiere* (leggiero).

much, much bet - ter wit! With such a hand - so de - li - cate -  
it speaks not it - self! Look thro' your glass at my face, my dear -



Ah! With so small a foot as this, Ah! With el-e-gant friend! Ah does it not speak most plain, to you, Or would you have

*cresc.*

speech, Of fig-ure, such grace! Such points you nev-er reach in your wife's me, Have me swear a gain, If to your vision dull and thick it should

*rit. a tempo. f*

*mf*

maid, Such points you nev-er reach in your wife's maid, In-deed you seem, Think you to see this la-dy's maid ev-'ry-where? In-deed you

*pp*

must con-fess, Ha! Ha! that you a queer mis-take have made!

*cresc. e rit.*

*cresc. e rit.*

*p a tempo.*

Ve-ry fun-ny, Ha! Ha! Ha! Oh, ex-cuse me, Ha! Ha! Ha! Don't be an-gry, Ha! Ha! Ha!

*p a tempo.*

*p*

If I laugh so, ha, ha, ha, ha, ha, ha! Ve-ry fun-ny, ha! ha! ha! Oh, ex-cuse me, ha! ha! ha!

*p*

*f.*

ha! Ha! Ha! Ha! A ve-ry queer mis-

*cresc.* *f* *p* *colla parte* *fp*

take you've made!

## Prayer

"Der Freischütz"

C. M. Von Weber

**Adagio** *mf*

Soft - ly sighs the voice of  
Low - ly bend - ing, towards thee

*p*

eve - ning, Steal - ing thro' yon shad - y wil - low grove; While the  
wend - ing, Lord, who hast no cause nor end - ing; Still be -

stars, like guard - ian an - gels, Set their ho - ly, night - ly  
friend us, still de - fend - ing, Thine e - ter - nal

*dim.* 1. watch a - bove.  
suc - - - cor.

*dim.* *dim.*



## Heaven! and Ocean!

"La Gioconda"

A. Ponchielli

**Maestoso***mf*

Heav - en! And o - cean! Yon e - the-real veil is

*mf* *p*

ra - di - ant as ho - ly al - - - tar. My

an - gel, will she come from heav - en? My an - gel, will she come o'er o - cean?

Here in dark - ness I am wait - - - ing, wild - ly

*p legato*

pant - ing is my heart! Come then

dear - - - est, come to the kiss - - - es

that can ma - - - gic bliss, can ma - gic bliss im -

*poco piu mosso* part! Come then dear - - - est, here I'm wait - ing; Wild - ly

*poco piu mosso* *cresc.* *mf*

*cresc.* *con passione*

pant - - - ing is my heart! Come then dear - est, ah come, my

*cresc.*

*string.* *cresc.*

dear - est, dear - est, dear - est, Come dear - est.

*cresc.*

*ff* *allargando* *a tempo*

Ah! — come, taste the kiss - es that mag - ic bliss im - part Ah, come!

*ff* *allargando* *pp* *a tempo*

Ah, come! Ah, come! —

*morendo* *fff*



## "Gipsy Baron"

## O So Full Of Cheer

Johann Strauss

O so full of cheer. there is

The first system of the musical score is in G major (one sharp) and 3/4 time. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include a forte (f) marking in the piano part.

far and near Not a cit - y that is fair Vi - en - na's com -

The second system continues the melody and accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include a forte (f) marking in the piano part.

peer; Where a joy - ous throng bears the strains a - long Of the

The third system continues the melody and accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include a forte (f) marking in the piano part.

ju - bi - lant praise of wine, wo - man and song; Where the lights gleam gay,

The fourth system concludes the melody and accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include a forte (f) marking in the piano part.

and the dan - cers sway In the maze of the waltz as the

night wears a - way; Where the red grape grows, and love the warm-er glows,

— And liv - ing's joy ev - 'ry Vi - en-nese knows! Nev - er

sor - row there to bring the heart de - spair; Gold - en sun-shine, aye,

to make its per-fect day, And ar - dent rap - tur'd

*f*

*p*

love, ah! — Come, and there, oh there, — let us glad - ly fare,

*poco rit.* *p*

*poco rit.* *p*

— Where im - mor - tal Spring — glam - ours ev - 'ry thing; There where

life is bright — with a dear de - light — And where love smiles ev -

— er, day and night! Joy calls out — as we go past: "Come,



I shall be yours at last! ah, ah,

*più lento* ah *a tempo.* Come, and there, oh there, let us gladly fare,

Where im-mor-tal Spring glams-ours ev-'ry-thing; There where

life is bright with a dear de-light And where love smiles ev-

er, day and night!

## Turn Not Away

Giroflé - Giroflá

Ch. Lecocq

Tempo di Valse

*p*

*fp*

Turn not a - way, Here's Gi - ro - flé, Here is your

*p*

own du - ti - ful daugh - ter, Tell her I pray,

what she shall say When comes the hus - band who has

sought her! Turn not a way, Here's Gi - ro - fle!

Turn not a - way— Here's\_ Gi - ro - fle! fle!



Mar-riage, a se-ri-ous bus'-ness they

say, Holds in its chain our fu-ture life;

Nev-er a-gain in her maid-en ar-ray—— Shall you see

Ma-ra-chi-no's wife.—— Soon will her hus-band's voice

*poco rall.*

call her a - far,      Soon will she hear his ac - cents

*Poco rall.*

*a tempo.*

true; — Then when the hus - band re - plac - es Ma - ma, —

*a tempo.*

Tell her now, tell her now what she shall do? —

Tell her now, Pa, what shall she do? —

*D.S. al Fine*

## Regimental Song

J. Offenbach

Allegro Marziale

*f*

Ah! 'tis a fa-mous reg-i-ment, the reg-i-  
 Ah! 'tis a fa-mous reg-i-ment, the reg-i-

ment of the Grand Du-chess!— Ta ra, ta ra, ta ra, ta ra, ta  
 ment of the Grand Du-chess!— Ta ra, ta ra, ta ra, ta ra, ta

ra ta, ta ra, ta, ta, ta! When the proud foe with haught-y air ad-van-ces,  
 ra ta, ta ra, ta, ta, ta! It has hon-or for its watch-word and

*cresc. poco a poco*

you—should see—us there,— Ta ra, ta ra, ta ra, ta ra, ta  
 vic-to-ry for its re-ward,— Ta ra, ta ra, ta ra, ta ra, ta

*cresc. poco a poco*



*ff* *mf*

ra, ta, ta ra, ta, ta, ta! 'Tis true that the sol-diers are fine, are fine,  
 ra, ta, ta ra, ta, ta, ta! With its glo-rious standard a - fly-ing, Where

*f* *mf*

in their un - i - forms bright! Sharp sa - bres that clear - ly shine, that shine, and  
 there at the field of fame. The la - dies de - light to look on, but it's

glance in morn - ing light. 'Tis true that the in - fan - try men are brave,  
 men turn up the nose, When they — in march - ing or - der stride,

None but brave men are there! Still naught with your reg - i - ment, Grand Du - chess, May  
 All things quick - ly change! Then sol - diers are — de - light - ed and the

*dim.* *ff sempre*

ev - er once com - pare! Then sound the trum - pet, beat the drums, till  
 la - dies haught - y seem!

*dim.* *ff sempre*

rock and wood re - sound! — In all the world an - oth - er such a

band can - not be found! — Then sound the trum - pet, sound! — Let rock and wood re -

*cresc.*

sound! — In all the world an - oth - er band like this can - not be found!

*cresc.*

## The Little Fisherm maiden

"Incognito"

L. Waldmann

## Allegretto

There was a lit - tle Fish - er - maid - -  
 She cried "All dan - ger I am scorn - -

en, ing," So love - ly and so bright, A joy un - to the  
 And laugh - ing, on sailed she, Tho' wild - er grew the

sight! A joy un - to the sight! The fair - est maid in  
 sea, Tho' wild - er grew the sea, Came Tri - tons who had

all the vil - lage. She braved the storm - y  
 heard that warn - ing, When these the maid - en



sea, With heart so light and free, With heart so light and  
spied, For help, for help she cried, For help, for help she

free! — The mer-maids came with voic - es clear, To warn the maid of  
cried, — Her fra - gile boat they toss'd it o'er, She sails the sea a -

dan - gers near! To warn the maid of dan - gers, dan - gers near! —  
lone no more! They threw it on the cru - el rock - y shore! —

*a tempo.*

The mer-maids' song, the mer-maids' song rang long; —

*mf* *p* *rit.*

Chorus.  
*a tempo.*

"Lit - tle Fish - er - maid - en, Skies with storm are lad - en!

*p*

Tempt no more a - lone the sea, Dan - ger's wait - ing there for thee!

*8va* *fp*

Lit - tle Fish - er - maid - en, Skies with storms are lad - en!

*mf*

Tempt no more a - lone the sea! Dan - ger waits for thee!"

*f*

# Evening Prayer

"Hansel and Gretel"

E. Humperdinck

Moderato quasi Andante

*p*

When I lay me down in bed,

*pp*

*pp*

An - gel guards are 'round me\_ spread: Two at my head pray - ing,

*poco cresc. -*

Two at my feet stay - ing, Two up - on my right hand,

*poco cresc. -*



*sempre p*

Two up - on my left stand, Two to dream-land take me,

*pp*

*cresc.*

Two at dawn - ing wake me, Two there are who tar - ry, To

*cresc.* *poco rit.* *a tempo*

Heav'n my soul to car - - - ry!

*cresc.* *poco rit.* *pp a tempo*

*dim. poco* *a* *poco*

## Susy, Tell me, Dear

"Hansel and Gretel"

E. Humperdinck

Allegretto

*p*

Su - sy, tell me dear, why the straw's rust-ling there,  
 What a dread-ful pit - y there's naught to be said!

The geese are go - ing bare-foot, they've no shoes to wear!  
 Who'll let me have a pen - ny to buy jam and bread?

*p*

The cob-ler has leath-er but no clamps has he;  
If no one will give me a pen-ny, why then;

*sfz*

So he can't make shoes for the poor geese, you see!  
Back to bed to sleep I am go-ing a -

*p* *mf* *dim*

gain!

*p* *mf* *dim.*

*p* *dim. poco a poco*



## The Little Man

"Hansel and Gretel"

E. Humperdinck

**Tranquillo** *p*

A si - lent lit - tle man stands be - neath the

*pp*

trees, A lit - tle pur - ple man - tle hangs to his knees. Who is he that

*rit.* *a tempo*

takes his ease, Stand - ing 'neath the for - est trees, Pur - ple man - tle hang - ing to his

*rit.* *a tempo*

knees? Up - on a sin - gle

*r.h.* *pp a tempo*

leg he is stand - ing there, A lit - tle skull-cap black cov - ers up his

hair; Who is he that takes the air, Stand-ing on one leg out there, With a lit - tle

black cap to hide his hair?

With a lit - tle skull - cap to hide - his hair?

## Call Me Thine Own

"L' Eclair"

J. Halevy

Andantino

*p*

Call me "thine own," name fond en - dear - ing,  
 Years may roll on, youth's dreams may leave us,

*p*

Like mu - sic sweet it falls on mine ear; Tells me of  
 Hope faint and die that light - ed our way; Tri - als may

*p*

hope, life's path way cheer - ing, Whis - pers of home, with thee ev - er  
 come, sor - rows may grieve us, Friends may de - part, or false - ly be -

*mf* *cresc.*

near; Call me "thine own," doubt would de - stroy, For  
 tray; Call me "thine own," all else may fail, With

*mf* *cresc.*



on - ly through faith are we sec - ure; Mak - ing our  
love in our hearts, Heav'n still re - mains; Each bond with

*dim.* *p*

hearts strong to en - dure What lies be - fore us, -  
time fresh vi - gor gains, And o'er life's tem - pests

sor - row or joy. Call me "thine own" thine, thine a - lone,  
love shall pre - vail;

*p* *cresc.*

Name fond, en - dear - ing, Call me "thine own"

*dim.*

## Lullaby

"Jocelyn"

B. Godard

Andantino

The first system of the piano accompaniment is in 3/4 time, marked *Andantino* and *p* (piano). It consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with eighth and quarter notes. The key signature is one sharp (F#).

The second system features a vocal line and piano accompaniment. The vocal line is marked *mf* (mezzo-forte) and *Recitativo* (recitative). The lyrics are: "Con - cealed from ev' - ry eye, Where Prov - i - dence has led,". The piano accompaniment is also marked *mf*. The system consists of two staves. The right hand plays the vocal melody, and the left hand provides a harmonic accompaniment. The key signature is one sharp (F#).

How sad the mo-ments fly, How long the nights and dread! And yet re -

*pp*

pose is sweet, We have slept un - re - pin - ing, And we've

prayed while the wake - ful stars a - bove were shin - - ing.

**Andante**

*p* Oh, may thy dream not soon be o'er, \_\_\_\_\_ For an-gels hov-er near thy

*pp*



*sempre*

slum - ber! And while night's gold-en rays out - pour, My

*cresc.* child! the bright-est vis - ions num - ber, *f* *rall.* *p* *a tempo*

Sleep! Sleep! The dawn is far - a - way!

Ho - ly Vir - gin, guard her, I pray!

# Bridal Chorus

(Solo Arrangement)

R. Wagner

**Moderato**

*p*

Faith - ful and true

we lead you forth, Where love tri - umph - ant shall crown you with joy!

Star of re - nown, flow'r of the earth, Blest be you

both, far from all life's an - noy. Cham - pion vic - tor - ious

*mf*

*mf*

*p*

go thou be - fore! Maid bright and glo - rious, go thou be -

*mf*

fore! Mirth's nois-y rev - el you have for - sak - en

*p*

Ten - der de - lights for you now a - wak - en, Fra - grant a -

bode en - shrine you in bliss, Splen - dor and state in



*dim.* *p*

joy you dis- - miss. — Faith - ful and true, we lead you

*dim.* *p*

forth Where love tri - umph - ant shall crown ye with joy; Star of re -

*cresc.* *f*

noun flow'r of the earth, Blest be ye both, far from all —

*cresc.* *f*

*pp*

— life's an - noy, from all life's an - noy. —

*pp*

## Swan Song

"Lohengrin"

R. Wagner

Lento

*p* *dim.* *pp*

*Ped.* \*

Good thanks to thee, my trust - y swan! Back o'er the spread - ing

*(Accomp ad lib.)* *pp*

wa - - ters glide, Re-turn whence came thy bark a - non, Where bliss for ev - er

doth a - bide! Well thy ap - point - ed task is done:

Fare-well! Fare-well! be - lov - ed Swan!

*pp*

*sempre pp*

*pp*



## Sextette from "Lucia"

"Lucia di Lammermoor"

(Solo Arrangement)

G. Donizetti

Larghetto

*p*

What from ven - geance yet re -  
hope that fate would

*sempre cresc.*

strains me, Words suf - fice not to up - braid thee, E'en the  
spare me, From a doom of shame and sor - row, But that

ter - ror that thus en - chains thee, Proves that false - ly, proves that falsely thou'st be -  
com - fort is de - nied me, In de - spair I yet must

tray'd me! As a rose 'mid tem - pest bend - ing, Grief and  
lan - guish, None will coun - sel, none will com - fort me, Heav'n and

*f* *p*

guilt thy heart are rend - ing, Thy de - spair - ing looks dis -  
 earth have both be - tray'd me Love, do thou with cour - age

1. *espressivo*

arm me, Faith-less maid - en, faith - less maid, a - las I love! 'Twas my

2.

arm me, give me strength, oh give me strength to do thy

*p*

will. Day of wrath what will be thy end - ing, Oh day of

*p* *leggiero*

wrath — what will be thy end — ing, — May heav — en with cour — age

*cresc.*

arm me, May heav — en give me

*espressivo*

*calando*

*espressivo*

*calando*

strength — to do thy will. Ah! like a rose — 'mid tem — pest

*mf*

*mf*

bend — ing, — Fur — ther grief — may be im — pend — ing, — Oh

*cresc.*

*cresc.*



love with cour - age arm me, with cour - - age

*calando*

arm me to do thy will, to do thy will, Oh give me

*calando*

strength to do thy will, Oh give me strength to do thy will.

*rall.*

*a tempo* *cresc.* *ff*

Un-grateful maid I love, love thee still!

*a tempo* *cresc.* *ff*

## So Charming Her Voice

"Lombardi"

G. Verdi

*Andante* *mf*

So charm - ing her voice falls on my ear, both

*p*

*cresc.* *dim.*

soft and sweet 'tis prov - ing! Like mu - sic sent from some

*cresc.* *dim.*

heav'n - ly sphere, my sens - es to rap - ture is mov - ing.

*f* *cresc.*

This low earth seems not her fit a - bode, but calm - er and pur - er

*f* *cresc.*

*dim.*

skies, Ah! When mor - tal thoughts and mor - tal dreams,

*dim.*

*cresc. poco a poco*

ne'er wake and beau - ty nev - er dies; Where frail thoughts, frail thoughts and where

*cresc. poco a poco*

*dim.*

mor - tal dreams ne'er wake and beau - ty nev - er dies; where beau - ty

*dim.*



nev - er, where beau - ty nev - er, nev - er

*dim.*

dies, where beau - ty nev - er, nev - er, nev - er dies, where beau - ty

*dim.*

nev - er, nev - er, nev - er dies, ne'er

*pp*

dies, ne'er dies!

*pp*

# It is Better to Laugh than be Sighing

"Lucrezia Borgia"

G. Donizetti

*Allegretto ma non troppo*

*p*

*p*

*p*

It is bet - ter to laugh than be  
In the world, we some be - ings dis -

sigh - - - ing, When we think how life's mo - ments are fly - - ing; For each  
cov - - - er, Far too fri - gid for friend or for lov - - er, Souls un -

sor - row fate ev - er is bring - - - ing, There's a  
blest and for - ev - er re - - - pin - - - ing, Though good

pleas - ure in store for us spring - ing, Tho' our joys, like the waves in the  
for - tune a - round them be shin - ing. It were well if such hearts we could

*cresc.*  
sun - shine, Gleam a - while, then are lost to the sight, ——— Yet, for  
ban - ish, To some plan - et far dis - tant from ours; ——— They're the

each spark - ling ray that so pass - es a - way, Comes an -  
dark spots we trace, on this earth's fa - vor'd space, They are

*mf*



*rall.*

oth - er as bril - liant and light.  
weeds that choke up the fair flow'rs.

*rall.*

**Poco più mosso**

Then 'tis bet - ter to laugh than be sigh - - - ing, They are

*ff*

wise who re - solve to be gay.

*mf*

1. 2.

## In Happy Moments Day by Day

"Maritana"

W. V. Wallace

Moderato espressivo

*mf*

*dim.*

*p*

*cresc.*

*cresc.*

In Tho'

hap - - py mo-ments day by day, The sands of life may  
an - - xious eyes up - on us gaze And hearts with fond - ness

pass, beat, In swift but tran-quil tide a - way, From  
Whose smile up - on each fea-ture plays With

*dim.* *cresc.*

time's un - err - ing glass. Yet hopes we used as  
truth - ful - ness re - plete. Some thoughts none oth - er

*dim.* *cresc.*

*dim.*

bright to deem, Re - mem - brance will re - call; Whose  
can re - place Re - mem - brance will re - call; Which

*dim.*

*mf*

pure and whose un-fad-ing beam, Is dear - er than them all, Whose  
in the flight of years we trace Is dear - er than them all, Which

*p*

*cresc.* *dim.*

pure and whose un-fad-ing beam, Is dear - er than them all.  
in the flight of years we trace Is dear - er than them all.

*cresc.* *dim.*



## Let Me Like A Soldier Fall

"Maritana"

W. V. Wallace

Tempo di marcia

*mf*

Yes, let me like a  
I on - ly ask of

sol - dier fall, Up - on some o - pen plain, This breast ex - panding for the  
that proud race, Which ends its blaze in me, To die the last and not dis -

ball, To blot out ev' - ry stain. Brave, man - ly hearts con -  
grace, Its an - cient chiv - al - ry! Though, o'er my clay no

fer my doom, That gent - - ler ones may tell, How -  
ban - - - ner wave, Nor trum - - pet re - - quem swell, E -

*cresc.* *f*

e'er for-got, un-known my tomb, I like a sol-dier fell, How -  
 nough they mur - mur o'er my grave, "He like a sol-dier fell," E -

*cresc.* *f*

*cresc.*

e'er for-got, un-known my tomb, I like a sol-dier fell, I like a  
 nough they mur - mur o'er my grave, "He like a sol-dier fell," "He like a

*cresc.*

sol-dier fell!  
 sol-dier fell!"

*mf*

*cresc.* *ff*

*p*

# Scenes That Are Brightest

"Maritana"

W. V. Wallace

*Cantabile - with simple expression*

*mf*

Scenes that are bright - est May  
Words can - not scat - ter The

charm a - while Hearts that are  
thought we fear For though they

light - - est, And eyes that smile; Yet  
flat - - ter, They mock the ear;



o'er them, a - bove us, Though na - ture  
Hopes still de - ceive us, With tear - ful

beam, With none to love us, How  
cost And when these leave us, The

sad they seem, With none to  
heart is lost And when these

love us, How sad they seem!  
leave us, The heart is lost.

# You Who Know Love's Power

"Marriage of Figaro"

W. A. Mozart

*Andante con moto*

*mf* Ye who love's pow - er right well should know,

*p*

*cresc.* Fair dames, say, with it does my heart glow? Fair dames, say,

*cresc.*

*dim.* with it does my heart glow? *mf* All I ex - pe - ri - ence

*dim.* *p*

*cresc.* let me im - part, Feel - ings un - wont - ed prey on my

*cresc.*

heart. Wild - - est e - mo - - tions, yearn - ings all

*cresc.* *dim.*

*cresc.*

vain, Thrill me with plea - sure, rack me with

*cresc.*

*cresc.*

pain. Now I am freez - - ing, now— fierce - ly

*mf*

*mf*

burn, Sum - mer and win - ter— rule me in turn.

*dim.*

*dim.*



*mf* *cresc.* *dim.* *mf*

Ev - er I'm seek - ing joys from with - out, Yet where to

*cresc.*

find them still I'm in doubt; Fond sighs and moan-ing all my days

*cresc.*

fill, Strange tremors seize me 'gainst my own will, Peace never tast-ing, morn, moon, or

*dim.* *dim.*

night, Yet 'mid my an - guish lurk - - eth de - light.

*mf*

Ye who love's pow - - er right well\_ should know,

*mf*

*cresc.*

Fair dames, say, with\_ it does my heart glow? Fair\_ dames, say,

*cresc.*

*mf*

with\_ it\_ does my heart glow? Fair\_ dames, say

*cresc.* *mf*

with it\_ does my\_ heart glow?

*tr* *tr*

## Ah! So Pure

"Martha"

F. Flotow

The musical score is written in 2/4 time. The piano accompaniment begins with a series of chords in the left hand and a melodic line in the right hand. The vocal melody enters in the second system. The lyrics are: "Like a beam from above Heav'n ly ra - di - ant she ap - peared; Bliss - ful dream, star of love to my heart re - mains en - deared \_\_\_\_\_ Pierced this".

Like a beam from above Heav'n ly

ra - di - ant she ap - peared; Bliss - ful dream,

star of love to my heart re - mains en - deared \_\_\_\_\_ Pierced this



heart by her dart on - ly finds bliss by her side, In her arms by her

*mf*

charms I'd have hap - py lived and died But her ray died a -

way Fled as fades the cloud in air Left me lone here to moan and have

*cresc.*

doomed me to de - spair, to dark de - spair

*f* *dim.*

Like a beam from a - bove Heav'n - ly ra - di - ant

she ap - peared Bliss - ful dream star of love \_\_\_\_\_

\_\_\_\_\_ to my heart re - mains en - deared Mar - tha, Mar - tha

thou'rt de - parted \_\_\_\_\_ and hast sunk this heart in love

Thou didst leave me broken heart - ed soon to

my lone grave I'll go Ah!

to my grave I'll go, Ah! I'll go.

*cresc.* *ff*



## The Last Rose of Summer

"Martha"

F. Flotow

Larghetto

*mp*

*mf*

*p*

'Tis the last rose of summer, Left  
 I'll not leave thee, thou lone one, To  
 bloom - ing a - lone; All her love - ly com -  
 pine on the stem; Since the love - ly are  
 pan - ions, are fad - ed and gone; No  
 sleep - ing, go sleep thou with them. Thus

*cresc.*

flow - - - ers of her kin - dred, No - - - rose - - - bud is  
kind - - - ly I scat - ter Thy - - - leaves - - - o'er the

*cresc.*

*mf*

nigh, - - - To re - flect back - - - her - - - blush - - - es, Or - - -  
bed, - - - Where thy mates of - - - the - - - gar - den, Lie - - -

*p*

1. 2.

give - - - sigh for sigh. dead. Where thy mates of - - - the - - -  
scent - - - less and - - -

gar - den, Lie - - - scent - - - less - - - and dead.

*p* *mf*

## I Am Alone

"Manon"

J. Massenet

Andante con moto

*p*

I'm a - lone!

*fp molto espressivo**p**f*

A-lone

at last,

the fate-ful mo - ment now has come.

*pp**ff**mf agitato**calmly*

From sor-did care I'm free\_\_ and

*p*



I but seek the hav - en of rest life can give. Yes, I shall

*pp*

put my faith in God be-twixt the world and me!

*mf*

*poco rall. pp cantabile*

Ah! de-part, vis - ion fair! Leave me now in peace

*poco rall. pp cantabile*

*p*

List - en, pray, to my plea, Calm my sad, lone - ly heart.

*p* *pp*

To its depths I have quaffed Life's sad cup of woe! \_\_\_\_\_

Yet have I not complained Tho' it seem'd filled so full \_\_\_\_\_

Ah! de-part, de-part, vis-ion fair! Ah, de-part far from \_\_\_\_\_

me far from me! \_\_\_\_\_

# All Hail the Victor

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"Masaniello"

D. F. Auber

Tempo di marcia

*f*

All hail, all hail the

*ff* *f*

*cresc.*

vic - - tor, all hail, all hail the vic - tor; All hail the vic - tor

*cresc.*

*ff* *f*

who from slav' - - ry's chains hath set us free. All

*ff* *f*

hail, all hail the vic - - tor, all hail, all hail the vic - tor, All



*cresc.*

hail — the vic - tor who — from slav' - ry's chains — hath set — us free! May he

*cresc.*

*ff*

long — live in — glo - ry, Our sov' - reign lord to — be. All

*ff*

hail, — all hail — the vic - - - tor, all hail, — all hail — the vic - tor; All

hail — the vic - - tor who — from slav' - - ry's chains — hath set — us

*sempre ff*

free! All hail the vic - tor, hail the vic - - - tor, from

*sempre ff*

chains who set us free, All hail, all hail, all hail the

vic - - - tor, from chains who set us free! Live in

*sempre ff*

glo - - ry, long our lord to be!

*sempre ff*

## Walter's Prize Song

"The Mastersingers"

R. Wagner

Moderato molto

Piano introduction in D major, 3/4 time. The music features a melody in the right hand and a bass line in the left hand. The melody begins with a half note D5, followed by a quarter note E5, and then a half note F#5. The bass line begins with a half note D4, followed by a quarter note E4, and then a half note F#4. The music is marked *p* (piano) and includes a *cresc.* (crescendo) marking.

Vocal and piano accompaniment for the first line of the song. The vocal line is in D major, 3/4 time, and the piano accompaniment is in D major, 3/4 time. The vocal line begins with a half note D5, followed by a quarter note E5, and then a half note F#5. The piano accompaniment begins with a half note D4, followed by a quarter note E4, and then a half note F#4. The music is marked *p dolce* (piano dolce) and includes a *cresc.* (crescendo) marking.

Morn - ing was gleam - ing with ro - - seate light, the air was

Vocal and piano accompaniment for the second line of the song. The vocal line is in D major, 3/4 time, and the piano accompaniment is in D major, 3/4 time. The vocal line begins with a half note D5, followed by a quarter note E5, and then a half note F#5. The piano accompaniment begins with a half note D4, followed by a quarter note E4, and then a half note F#4. The music is marked *molto cresc.* (molto crescendo) and includes a *dim.* (diminuendo) marking.

filled with scent dis - tilled, when beau - ty beam - - - ing, past all dreaming, a

Vocal and piano accompaniment for the third line of the song. The vocal line is in D major, 3/4 time, and the piano accompaniment is in D major, 3/4 time. The vocal line begins with a half note D5, followed by a quarter note E5, and then a half note F#5. The piano accompaniment begins with a half note D4, followed by a quarter note E4, and then a half note F#4. The music is marked *Un poco piu lento* (Un poco piu lento) and includes a *p dolcissimo* (piano dolcissimo) marking.

gar - den did in - vite, where in, beneath a wondrous tree, with fruit su - per - ly lad - en, in



*poco a poco piu mosso*

blissful love-dream I could see the rare and ten - der maid-en, whose charms be-yond all

*p* *cresc.* *p*

price entranced my heart. E - va in Pa - ra-

*f* *f* *dim.* *p dolce*

*Leg.* \* *Leg.* \* *Leg.* \*

dise! Eve-ning was

*p* *p*

*Leg.* \* *Leg.* \*

dark-ling and night closed a - round; by rugged way my feet did stray to-wards a

*p cresc.*

mount-ain where a fount - - ain en - slaved me with its

*dim.*

*f*

*dim.*

*3*

sound, and there beneath a lau - rel tree, with star - light glint - ing

*p* *ritard.*

*6* *6* *6*

un - - der, in wak - ing vis - ion greeted me a

*cresc.*

*5* *4* *3* *2* *1* *4* *3* *2* *1* *5* *4* *3* *2* *1*

sweet and so - lemn won - der; she tossed on me the fount-ain's

*cresc.*

dews, that wom - an fair, Parnas - sus' glo - rious

*f* *pp dolce* *f*

5  
2 4 1 2 4  
6  
3 2 1 2 1  
6

Muse! Thrice hap - py

*p dolce* *cresc.* *p* *with fire*

day, to which my po - et's trance gave place! That Pa - ra -

*cresc.* *f* *dim.*

dise of which I dreamed, in radiance new before my face

5 4 2 1 3



glo - ri - fied lay, to point out the path the laugh - ing brook - let

*dim.* *espress.* *dolce* *cresc.*

streamed; she stood be - side me, who shall my

*p dolce* *p*

*Red.* \* *Red.* \* *Red.* \*

bride be, the fair - est sight earth e'er gave, my Muse to whom I

*p dolce* *cresc.*

*Red.* \* *Red.* \* *Red. simile*

bow, so an - - gel sweet and grave, I'll woo her bold - ly

*p cresc.* *p cresc.*

now; be - fore the world re - main - ing, by - migh of mu-sic

*f* *p dolce* *cresc.* *p dolce*

gain - ing Par - nas - - - - - sus and Pa - ra -

*cresc.* *p molto cresc.* *f poco rit.*

*a tempo*  
dise!

*f a tempo* *piu f* *dim.*

*p*

## The Vilia Song

"The Merry Widow"

F. Lehar

Allegretto

The piano introduction is in 2/4 time, key of B-flat major. It begins with a treble staff containing a whole rest and a bass staff with a series of eighth notes. The melody in the treble staff starts with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment features a series of eighth notes in the right hand and a series of eighth notes in the left hand. The tempo is marked 'Allegretto'. Dynamics include *p* (piano), *f* (forte), and *ff* (fortissimo). The introduction ends with a half note G4 and a quarter note A4.

The first line of the song is in 2/4 time, key of B-flat major. The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are: "Vil - ia, a wood nymph, her green home had made, 'Neath in - to her bow - er the hunts - man she drew, Where". The piano accompaniment features a series of eighth notes in the right hand and a series of eighth notes in the left hand. The tempo is marked 'Allegretto'. Dynamics include *p* (piano), *f* (forte), and *ff* (fortissimo).

The second line of the song is in 2/4 time, key of B-flat major. The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are: "leaf shad - owd bow - ers in dim for - est glade, A green ver - dur'd hang - ings a cool shad - ow threw, He". The piano accompaniment features a series of eighth notes in the right hand and a series of eighth notes in the left hand. The tempo is marked 'Allegretto'. Dynamics include *mf* (mezzo-forte).



hunts - man there spied her, for - got was the chase; His  
knew the de - light of a pas - sion a - bove, The

*pp*

eyes could not wea - ry of her love - ly face,  
ten - der - est rap - tures of mere earth by love;

*pp*

While a strange de-light-ful thrill, Went ting-ling thro' his veins at  
Till from his fond kis - ses torn, The maid-en sud-den - ly was

*pp*

*mf*

will, His sad sigh e - choed thro' the for - est still.  
gone, All in vain on the breeze his plea was borne.

*mf*

*p* Espressivo

Vil - ia, fair, wood nymph my heart's love is thine, Let my em -

brace thee en - lace, O, be mine, An - guish'd I lan - guish, dear

nymph 'neath thy spell, Love me and I will be well! \_\_\_\_\_

Vil - ia, fair, wood nymph my heart's love is thine,

*f* *pp* Very Slowly

Let my em - brace thee en - lace, O, be mine, An - guish I

*rit.*

lan - guish dear nymph 'neath thy spell, Love me and I will be

*rit.*

1. *p*

well! There

*pa tempo.* *f* *fz* *p*

2. *mf* *p* *morendo.*

well Love me and I will be well! \_\_\_\_\_

*mf* *p* *morendo.* *ppp*

*Red.* \*



## I'll Love You True

"The Merry Widow"

F. Lehar

Valse moderato

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, key of D major, marked "Valse moderato". The piano part consists of a right-hand melody and a left-hand accompaniment. The right-hand melody starts with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The left-hand accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The piano part is marked with a *p* (piano) dynamic. The vocal melody enters in the second system, marked with a *pp* (pianissimo) dynamic. The lyrics are: "Words are vain when mu - sic's strain Says 'Love me do!'" The vocal melody is written in a single line, and the piano accompaniment continues throughout the piece.

*p*

*pp*

Words are vain when mu - sic's strain Says "Love me do!"

*pp*

When swift feet cry as they fleet, "Love, I love

you!" When hands each other press - ing, With each

clasp re - new, Vows that say "Dear love, for aye, I'll

Valse Lento

love you true?" As in the waltz we glide, Our souls drift with its

tide, Hearts that were sad no more re-pine, but joy - ous, cry, Be mine!"

And tho' you smile si-lent - ly, There is an e - cho sings to me,

*pp*

Valse

"Tis you a - lone I love, e - ter - nal - ly!" Words are

*p*

vain when mu - sic's strain Says "Love me do!"



When swift feet cry as they fleet "Love, I love you!"

When hands each other press - ing, With each clasp re -

new, Vows that say "Dear love, for aye, I'll love you

true!"

## The Study Of Woman

"The Merry Widow"

F. Lehar

Tempo di Marcia

When it comes to hand-ling wo - men, I should like to make it  
 Yet 'tis man, that no - ble crea - ture, Who is of - ten led, 'tis

clear, That what wakes the smile in one eye, In an - oth - er starts the  
 true, To for - get he's wo - man's teach - er, And do things he should not

tear! Oh, these wo - men, oh, these wo - men, how the men they do en -  
 do! All too of - ten man's ig - no - ble, tho' he swear he be not

chain! And the "how" is what no the - o - ry is a - ble to ex -  
 so. And who ev - er would de - ny it, most un - truth - ful is I

*p Slower*

plain! To some you must pay com - pli - ments Like so and so and  
 trow! At home we're apt to ty - ran - nize Like so and so and

*p*

so and so; and soothe and smooth with dif - er - ence, Like so and so and  
 so and so; and fruit for - bid - den tempts our eyes, Like so and so and

*mf*

so and so! While oth - ers you must ter - ror - ize, Like so and so and  
 so and so! To look a - side we are in - clined, Like so and so and

*mf*

*mf*

so and so; Some like to see the bub - bles rise, While cham - pagne oth - ers  
 so and so; Our wife we've not al - ways in mind, When oth - ers prom - ise

*mf*



will des-pise! Some love to hear a lov - er's vow, Like so and so and  
to be kind! At home our dig - ni - ty'd sur-prise, Like so and so and

*p*

so and so! While oth - ers dear - ly love a row, Like so and so and  
so and so! With - out we're gid - dy but - ter-flies Like so and so and

*animierter*

so and so! Then there are those who want to dance, Like so and so and so and so! And  
so and so! Yes, scan - dal will crop up pro - tem, Like so and so and so and so! But

*cresc.* *f* *rit.* *p*

*Slower* *rit.* *p*

oth-er claims they too ad-vance, As so and so and so and so! — Oh the  
men are driv - en in - to them. Like so and so and so and so! — For the

*rit.* *p*

## Tempo Marcia

stu - dy of wo - man is hard, And the stu - dent must be on his

guard, The true na - ture man e'er will per - plex, Of the

sex, sex, sex, sex, sex! Maid, ens slight, child-like quite, gold-en haired,

With the true blue - est eyes ev - er paired, Or with brown, black or

red col - ored pair, we should dread, And for treach - er - y be pre - pared!

## Song Of The Silly Horseman

"The Merry Widow"

F. Lehar

*Allegretto*

Heigh-o! There's the  
Heigh-o! Now he's

cav - al - ry! Watch the hors - es danc - ing! Will some sol - dier mar - ry thee,  
back you see, Now his horse is danc - ing! Now his eyes look plead - ing - ly,

Or sweep by a - pranc - ing? Heigh-o, maid, let him not by, Now im - prove your  
Ten - der at me glanc - ing! Not a look from me he's had, With my scorn I'll

chan - ces! Look him bold - ly in the eye, Woo him with your glanc - es!  
brand him. He is such a sil - ly lad, That I can - not stand him!



Glan - ces fond she to him threw, Till with joy his heart beat fast,  
Horse-man cries with laugh-ing glance, "Then to say good-night I'm fain!"

*p*

Tho' no word she spoke 'tis true, Her heart's love to him had passed!  
" 'Tis to love me your last chance, For I'll not re-turn a - gain!"

*mf* *rit.* *a tempo.* *p rit.*

Slower

Sil - ly sol-dier on-ward speed, Who my mean-ing may not read!

*pp*

Sil - ly sil - ly horse-man, Why your ver-y horse can Show more sense if there be need!

*rit.* *a tempo.* *p rit.* *a tempo.* *f*

Sil - ly sol-dier ride a - way, You're too dull with me to stay,

*pp*

*rit.* *a tempo.*

Sil-ly sil-ly horse-man, Why your ver-y horse can Make you seem a jack I say!

*p rit.* *mf a tempo.* *fz*

*f*

Sil-ly sil-ly horse-man, Why your ver-y horse can Make you seem a jack I say!

*p* *rit.* *f* *fz*

# Gobble Duet

## (Solo Arrangement)

"The Mascot"

E. Andran

Moderato

*p* (Bettina)

When I be-hold your man-ly form, A sweet e - mo - tion a - gi -  
When - ev - er, love, your eyes meet mine, I feel a strange ex-hil-o -

(Pippo)

tates me, And when Bet - ti - na's face I see, De - light un -  
ra - tion, And of your hair the sweet per - fume, Gives a de -

*sempre p*

(Bettina)

boun - ded per-me - ates me, The tones me - lo - dious of your voice, Are  
light - ful ti - til - la - tion, When you ap - proach me sud - den - ly, Just

(Pippo)

sweet - er far than sweet - est hon - ey, And when your glan - ces rest on  
like a lit - tle chick, — trem - ble, And when your lit - tle hand meets



*mf* (Bettina)

me, Right there, it makes me feel so fun - ny. I my  
mine, My rap - tures I can - not dis - sem - ble.

*mf*

(Pippo)

tur - keys love, And I my— sheep love, When they sound their sweet

*f* (Both)

gobble, gobble, gobble, When they soft - ly bleat baa, But ———

*f accel.*

*rit.* (Bettina) (Pippo)

You I more than tur - keys love, And you

*rit.*

*(Bettina)*

more than sheep I love, When they sound their sweet-est gobble, gobble, gobble,

*(Pippo)**p (Bettina)**f (Pippo)*

When they soft - ly bleat baa, gobble, gobble, gobble, baa,

*p (Bettina)**f (Pippo)**(Bettina)*

gobble, gobble, gobble, baa, gobble, gobble, gobble,

gobble, gobble, gobble, gobble, gobble, gobble, baa, ———

## Know'st Thou Yonder Land?

"Mignon"

A. Thomas

Andante

Know - est thou yon - der land,  
Know - est thou yon - der land,

where the or - ange grows? Where the fruit is of  
with its walls of pride? Vast and state - ly

gold, and so fair the rose? Where the breeze  
halls, where all splen-dour a - bide? Where mar - ble

gent - ly wafts the songs of birds;  
stat - ues grand all a - round you may see;



Where the sea - - son round So mild on lov - ers'  
Where de - light was my por - tion Ere clouds of fate were

*sempre dolce*

words!— When so calm and so soft, like heaven's blessing  
o'er me! And the lake ev-er clear, where o'er the wa-ter

*poco cresc.**dim.*

true, Spring e - ter-nal-ly doth reign with the sky ev-er blue!  
far, Man - y a gliding bark, goes by like bird of air!

A - las why a - far am I stray - ing, why ev-er lin-ger

here? 'Tis with thee I would fly, 'Tis there!— 'Tis there my heart's love o -

*f*

*mf*

This system contains the first four measures of the piece. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment is in a grand staff. Dynamics include a forte (*f*) marking above the vocal line in measure 4 and a mezzo-forte (*mf*) marking above the piano line in measure 4.

bey - - - ing 'Twere bliss to live and to die, 'Tis

*p*

This system contains measures 5 through 8. The vocal line continues with a treble clef. The piano accompaniment continues in the grand staff. A piano (*p*) dynamic marking is present above the piano line in measure 5.

there my heart's love o - bey - - ing I'd live, I ——— would

*f*

*mf*

*p*

This system contains measures 9 through 12. The vocal line continues with a treble clef. The piano accompaniment continues in the grand staff. Dynamics include a forte (*f*) marking above the vocal line in measure 9, a mezzo-forte (*mf*) marking above the piano line in measure 9, and a piano (*p*) marking above the piano line in measure 10.

die.

*f*

*dim.*

This system contains measures 13 through 16, ending with a double bar line. The vocal line has a treble clef and rests for the first four measures. The piano accompaniment continues in the grand staff. Dynamics include a forte (*f*) marking above the piano line in measure 13 and a diminuendo (*dim.*) marking above the piano line in measure 14.

## The Magnet And The Churn

"Patience"

A. Sullivan

Allegretto

A mag - net hung in a hard-ware shop, And all a-round was a  
And i-ron and Steel ex - press'd sur-prise, The nee-dles o - pen'd their

lov - ing crop Of scis-sors and nee - dles, nails and knives,  
well drill'd eyes, The pen - knives felt "shut - up," no doubt, The

Of - fer-ing love for all their lives, But for  
scis-sors de-clar'd them-selves "cut - out," The —

i - ron the mag - net felt no whim, Tho' he  
ket-tles they boiled with rage, tis said, While —



*cresc.*

charm-ed i - ron it charm'd not him, From nee - dles and nails and —  
 ev - 'ry nail — went off its head, And hi - ther and thi - ther be -

*p* *cresc.*

*f*

knives he'd turn, For he'd set — his love! — on a Sil - ver Churn!  
 gan to roam, Till a ham-mer came up! — and drove them home!

*f*

*p*

A Sil - ver Churn! A Sil - ver Churn! His  
 It drove them home! It drove them home! While

*p*

most aes - the - tic, — Ve - ry mag - ne - tic, — Fan - cy took this — turn, If  
 this mag - ne - tic, — Pe - ri - pa - te - tic, — Lov - er he lived to — learn, By

*cresc.* *cresc.*

I can whee-dle a knife or nee-dle, Why not a Sil-ver Churn? His-  
no en-dea-vor can mag-net e-ver, At-tract a— Sil-ver Churn! His-

*cresc.* *cresc.*

most aes-the-tic, Ve-ry mag-ne-tic— Fan-cy took this turn If

*f*

I can whee-dle a knife or nee-dle, Why not a Sil-ver Churn?

*mf*

*f*

## The Flowers That Bloom In The Spring

"The Mikado"

Allegretto

A. Sullivan

Piano introduction in G major, 6/8 time. The music features a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *ff* (fortissimo) and *p* (piano).

The first system of the song, featuring a vocal melody and piano accompaniment. The lyrics are: "The flow-ers that bloom in the spring, Tra la, Breathe The flow-ers that bloom in the spring, Tra la, Have". The piano accompaniment consists of chords in the bass and a melodic line in the treble.

The second system of the song. The lyrics are: "pro-mise of mer-ry sun-shine, noth-ing to do with the case. As we mer-ri-ly dance and we I've got to take un-der my". The musical notation continues with the vocal line and piano accompaniment.

The third system of the song. The lyrics are: "sing, Tra la, We wel-come the hope that they bring, Tra la, Of a wing, Tra la, A most un-at-trac-tive old thing, Tra la, With a". The musical notation continues with the vocal line and piano accompaniment.



sum-mer of ro - ses and wine, Of a sum-mer of ro - ses and  
ca - ric - a - ture of a face, With a ca - ric - a - ture of a

wine;  
face; And that's what we mean when we say that a thing, Is  
And that's what I mean when I say, or I sing, "Oh

*rall.*  
wel-come as flow - ers that bloom in the spring, Tra la la la la, Tra  
bo-ther the flow - ers that bloom in the spring, Tra la la la la, Tra

*rall.*  
la la la la, The flow - ers that bloom in the spring. Tra  
la la la la, Oh bo - ther the flow - ers of spring. Tra

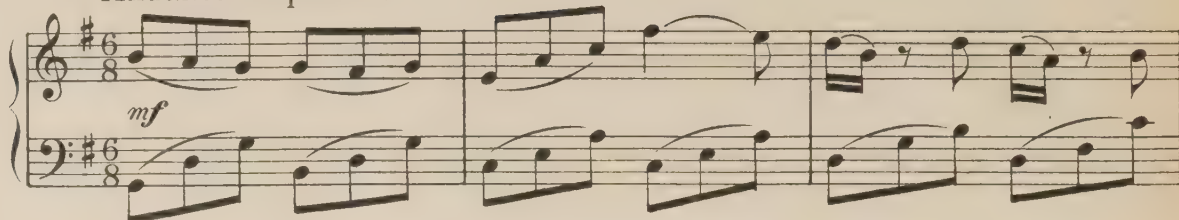
la la la la, Tra la la la la, — Tra la la la la la!  
la la la la, Tra la la la la, Tra la la la la la!

## Tit Willow

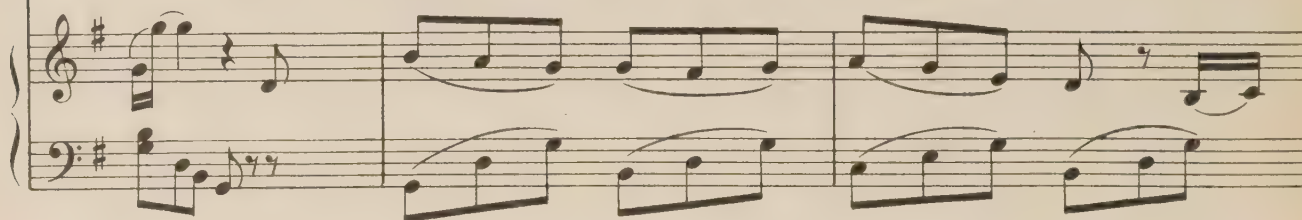
"The Mikado"

A. Sullivan

Andante Espressivo



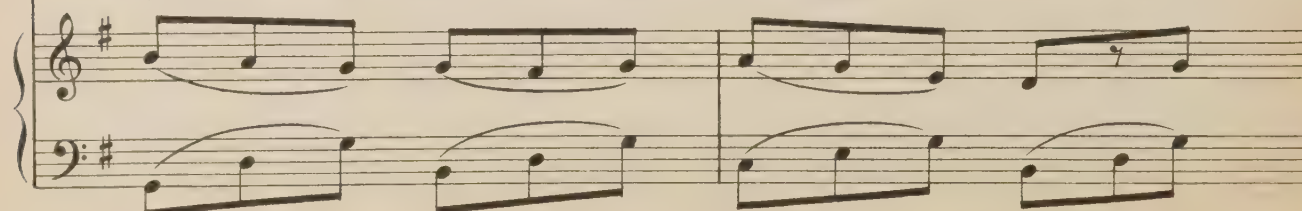
On a tree by a riv - er a lit - tle tom - tit, Sang, —  
 He — slapp'd at his chest as he sat on that bough, Sing - ing  
 Now I feel just as sure as I'm sure that my name, Is - n't



"Wil - low, tit - wil - low, tit - wil - low!" — And I  
 "Wil - low, tit - wil - low, tit - wil - low!" — And a  
 "Wil - low, tit - wil - low, tit - wil - low!" — That 'twas



said to him, "Dicky — bird, why do you sit, Sing - ing  
 cold per - spi - ra - tion be - span - gled his brow, Oh —  
 blight - ed af - fec - tion that made him ex - claim, "Oh —



"Wil - low, tit - wil - low, tit - wil - low? — "Is it  
 "wil - low, tit - wil - low, tit - wil - low!" — He —  
 "wil - low, tit - wil - low, tit - wil - low!" — And if

weak - ness of in - tel - lect bir - die?" I cried, "Or a  
 sobb'd and he sighd and a gur - gle he gave, Then he  
 you re - main cal - lous and ob - du rate I shall —

rath - er tough worm in your lit - tle in - side?" With a shake of his poor lit - tle  
 threw him - self in - to the bil - low - y wave, And an ech - o a - rose from the  
 per - ish as he did, and you will know why, Though I prob - a - bly shall not ex -

head he re - plied, "Oh wil - low, tit - wil - low, tit - wil - low!" —  
 su - i - cide's grave, "Oh wil - low, tit - wil - low, tit - wil - low!" —  
 claim as I die, "Oh wil - low, tit - wil - low, tit - wil - low!" —



## The Torpedo And The Whale

"Olivette"

E. Audran

*mf*

In the North sea liv'd a whale,  
All went well un - til one day,  
"Just you make tracks," cried the whale,

*f*

In the North sea liv'd a whale, In the North sea liv'd a whale,  
All went well un - til one day, All went well un - til one day,  
"Just you make tracks," cried the whale, "Just you make tracks," cried the whale,

*mf*

Big in bone and large in tail, Big in bone and large in tail,  
Came a strange fish in the bay, Came a strange fish in the bay,  
Then he lashed out with his tail, Then he lashed out with his tail,

*f*

(Humming)

Oh!  
Oh!  
Oh!

*p*

This whale used un - du - ly, To  
 This fish was in - deed, oh! A  
 The fish be - ing load - ed, Then

*p*

swag - ger and bul - ly, And oh! and oh! The la - dies lov'd him  
 Wool-wich tor - pe - do; But oh! but oh! The big whale did not  
 and there ex - plo - ded, And oh! and oh! That whale was seen no

*f*

so! This whale used un - du - ly, to swag - ger and bul - ly, And  
 know. This fish was in - deed, oh! A Wool-wich tor - pe - do; But  
 mo. The fish be - ing load - ed, Then and there ex - plo - ded, And

*f*

oh! and oh! The la - dies lov'd him so!  
 oh! but oh! The big whale did not know.  
 oh! and oh! That whale was seen no more.

1<sup>st</sup> & 2<sup>nd</sup> Verses 3<sup>rd</sup> Verse

## I Have Lost My Eurydice

"Orfeo"

C. W. von Gluck

Andante espressivo

*mf*

I have lost my Eu - ry - di - ce Nothing

*p*

e - quals now my grief, Hope nor madd'n-ing un - be - lief, — Noth - ing

comes to — my re - lief, Noth - ing comes to — my re - lief.



Eu - ry - di - ce! Eu - ry - di - ce! re -

spond them, re - spond them! re - spond

them! 'Tis thy lov - er, thy faith - ful lov - er, Yes, let his

voice thy haunts dis - cov - er, thy haunts dis - cov - er. I have

lost my Eu-ry - di - ce! Nothing e - quals now my grief, Hope nor maddn-ing un - be -

lief Noth - ing comes to my re - lief, Noth - ing comes to my re -

lief, Eu-ry - di - ce! Eu-ry - di - ce! Such fearful an - guish make me to

lan - guish with grief op - pressed. Ah! what tor - ments in - vade my breast I have

lost my Eu - ry - di - ce      Noth - ing e - quals my dis - tress,      Hope nor

madd'n-ing un - be - lief, — Noth - ing comes to — my re - lief,      Hope nor

madd'n-ing un - be - lief — Noth - ing comes to — my re - lief!



# I'm Called Little Buttercup

"H. M. S. Pinafore"

A. Sullivan

Tempo di Valse

Piano introduction in 3/4 time, marked *f* (forte). The melody is in the right hand, starting on G4, and the bass line is in the left hand, starting on G2. The music is in G major and consists of 8 measures.

First vocal line, marked *mf* (mezzo-forte). The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "I'm call'd lit - tle But - ter - cup, Dear lit - tle". The music is in 3/4 time and consists of 8 measures.

Second vocal line. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "But - ter - cup, Though I could nev - er tell why, But still I'm call'd". The music is in 3/4 time and consists of 8 measures.

Third vocal line. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "But - ter - cup, Poor lit - tle But - ter - cup, Sweet lit - tle But - ter - cup I I've". The music is in 3/4 time and consists of 8 measures.

snuff and to - bac - cy, And ex - cel - lent jack - y; I've scis - sors and watch - es, and

knives; I've rib - bons and lac - es to set off the fac - es Of

pret - ty young sweet - hearts and wives; I've trea - cle and tof - fee, I've

tea and I've cof - fee, Soft tom - my and suc - cu - lent chops; I've

*rall.*

chick-ens and con-ies, And pret-ty po - lo-nies, And ex-cel-lent pep-per-mint drops. —

*rall.*

*a tempo.*

— Then buy of your But-ter-cup, Dear lit-tle But-ter-cup Sail-ors should nev-er be

*a tempo.*

shy, So buy of your But-ter-cup, Poor lit-tle But-ter-cup Come, of your But-ter-cup

buy. —

*f*



## Admiral's Song

"H. M. S. Pinafore"

A. Sullivan

Moderato

(Sir Joseph)

I am the mon-arch of the sea, The ru-ler

(Hebe)

of the Queen's Na - vee, Whose praise Great Bri-tain loud - ly chants, And

(Chorus)

we are his sis-ters and his cous-ins and his aunts, And we are his sis-ters and his

cous - ins and his aunts, His sis - ters and his cous - ins and his aunts,

*(Sir Joseph)*

When at an-chor here I ride, My bo-som swells with

*mf*

*(Hebe)*

pride, And I snap my fingers at a foe-man's taunts, And so do his sis-ters and his

*(Chorus)*

cous-ins and his aunts, And so do his sis-ters and his cous-ins and his aunts, His

sis-ters and his cous-ins and his aunts.

*f* *dim.*

(Sir Joseph)

But when the breez-es blow, I gen-er-al-ly go be-

(Hebe)

low. And seek the se-clu-sion that a cab-in grants. And

(Chorus)

so do his sis-ters and his cous-ins and his aunts, And so do his sis-ters and his

*cresc.*

cous-ins and his aunts, And so do his sis-ters and his cous-ins and his aunts, His

*cresc.*

sis-ters and his cousins, Whom he reckons up by dozens, and his aunts. —



## Farewell, My Own

"H. M. S. Pinafore"

A. Sullivan

*Moderato*      *§ (Ralph)*

Fare - well, my own,

*mf*      *p*

Light of my life, fare-well!      For crime un-known I go to a

*(Josephine)*

dun - geon cell.      I will a - tone;

In the mean-time, fare-well!      And all a - lone re-joice in your

dun - geon cell! A bone a bone, I'll

*Fine*

pick with this sai - lor fell; Let him be shown at once to his

(Hebe)

dun-geon cell. He'll hear no tone Of the maid-en he loves so well!

No tel - e - phone Com - mu - ni - cates with his cell.

*rit.*

*D.S. al Fine*

## The Wild Rose

"Queen's Lace Handkerchief"

Johann Strauss

Tempo di Valse Lento

Piano introduction in 3/4 time, key of B-flat major. The music features a melody in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'Tempo di Valse Lento'. Dynamics include *f* (forte) and *dim. e rit.* (diminuendo e ritardando).

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "Where the wild rose sweet-ly doth blow, There I must go,". The piano accompaniment is marked *p a tempo.* and *p dolce a tempo.*

Second vocal entry and piano accompaniment. The vocal line continues with the lyrics "Where the bird - lings sing of my woe,". The piano accompaniment continues with a steady harmonic accompaniment.

Third vocal entry and piano accompaniment. The vocal line concludes with the lyrics "If to thy heart my sor - row's known, Then it must be\_ of stone, Or\_ it". The piano accompaniment provides a harmonic accompaniment throughout.



love\_ had shown, Not left me a - lone To sing in sad-den'd tone, Ah!—

*pp dolce*  
Where the wild rose sweet-ly doth blow, There I must

go, Where the night - in-gales sing so soft and low; Yes,

sing\_ of my deep woe!—

*pp dim.*

## Truffle Song

"Queen's Lace Handkerchief"

Johann Strauss

*mf*

The piano introduction is in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

*p*

Such dish by man not oft is seen, As  
With - in the pie's soft, ten - der breast, It

The first vocal entry is in 3/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand, consisting of chords and single notes.

that which once I tast - ed, 'Twas served at sup - per  
lay by crust - sur-round - ed, Just like a bird - ling

The second vocal entry continues the melody in the right hand, with the piano accompaniment in the left hand.

by the queen, All nice - ly brownd and past - ed. I  
in its nest, Ah what de - light un - bound - ed. It

The third vocal entry concludes the piece with the melody in the right hand and the piano accompaniment in the left hand.

taste it yet that lit - tle thing, That sweet dish of which now I  
peep'd out dark with melt - ing grace, But when torn swift from out its

sing. Beau - ti - ful is its fra - grant smell, No words its  
place, Oh then a won - drous smell a - rose, Which haunts my

*pp*

sweet - ness e'er can tell, Beau - ti - ful is its fra - grant  
dreams when I re - pose, Oh then a won - 'drous smell a -

smell, I love it, oh so ve - ry well. Ah! — The  
rose, And still it haunts my roy - al nose.



truf - fle, the truf - fle, Ah! the truf - fle is the

dish - for me, the truf - fle, the truf - fle, Ah! no

fin - er dish - can be!

1. 2.

## Ev'ry Flower

"Rigoletto"

G. Verdi

Allegretto

*pp*

*con eleganza*

*mf*

Ev'-ry flow - er for me has some beau - ty when it  
Cold fi - del - i - - - - ty, for to en - joy - ment I would

*p*

glows, — O its per - - fume, — its per-fume can cher - ish;  
shun, — As the worst, yes — the worst of dis - eas - es;

*mf*

Be it fair rose whose scent ne'er would per - ish,  
 Let the dul - lard be con-stant who pleas - es,

*p*

or the dai - sy that blooms in the grove.  
 hearts that feel love those hearts must be free.

*mf*

To all fair - est I'd fain pay my du - - - ty, Why should  
 How I laugh at the fu - ry of hus - - - bands, How I

*mf*

I all my fond - - ness re - strain - ing Un-to  
 laugh at the lov - - ers' deep sigh - ing Even the



*cresc.*

oth - ers \_\_\_\_\_ give tears, be com - plain - ing while my sens - es, while my  
 eyes, yes \_\_\_\_\_ of Ar - gus de - fy - ing, when some beau - ty I can

*cresc.*

*cresc.*

sens - es \_\_\_\_\_ their charms sweet - ly move, my sens - - - -  
 charm, I \_\_\_\_\_ can charm I see, \_\_\_\_\_ when \_\_\_\_\_

*cresc.*

*f*

- - - es, while my sens - es \_\_\_\_\_ their charms sweet - ly move!  
 \_\_\_\_\_ some beau - ty \_\_\_\_\_ who charms me I see!

*f*

# Woman Is Fickle

(La Donna é Mobile.)

"Rigoletto"

G. Verdi.

Allegretto.

The piano introduction is in 3/8 time, key of B-flat major. It begins with a forte (*f*) dynamic and a *marcato* tempo. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord and a fermata.

The first line of the vocal melody is in 3/8 time, key of B-flat major. The lyrics are: "Wom - an is fick - le, false al - to - geth - er; Moves like a feath - er; Wretch - ed the day is when she looks kind - ly; Trusts to her blind - ly,". The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

The second line of the vocal melody continues in 3/8 time, key of B-flat major. The lyrics are: "borne on the breez - es Wom - an with witch - ing smile, will e'er de - ceive you, He life thus wast - ing Yet he must sure - ly be dull be - yond meas - ure,". The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and single notes.

Of - ten will grieve you Yet as she pleas - es Her heart's un - feel - ing  
Who of love's hap - pi - ness Ne'er has been tast - ing Wom - an's un - feel - ing

False al - to - geth - er moves like a feath - er Borne on the breeze.  
False al - to - geth - er moves like a feath - er Borne on the breeze.

Borne on the breeze Borne \_\_\_\_\_  
Borne on the breeze Borne \_\_\_\_\_

Yes, borne on the breeze.  
Yes, borne on the breeze.



# Quartet from "Rigoletto"

Solo Arrangement

G. Verdi

*Andante* *mf*

Fair - est daugh - ter of the Gra - ces, I, thy

hum - ble slave im - plore thee, With one ten - der word to joy re -

store me, end the pangs, the pangs of un - re - quit - ed love. Of my

*dolce* *mf*

*p*

an - guish, see the trac - es, Thee I treas - ure all a -

bove, With one ten - der word to joy re - store me, end the

(Maddolena)

pangs, the pangs, of un - re - quit - ed love. I ap - pre - ci - ate you right - ly, All I say is but to

(Gilda) (Maddolena)

flatter, Ah, — to — speak of love so light ly, Ah, I laugh to think how many yet your tender tale may

(Gilda)

(Rigoletto)

(Gilda)

move, Words like these to me were spoken, Thy tears will not a-vail; He is

false, my heart is broken, and now it was, it was in

vain for bliss I strove, ah, ah, all in vain, yes, all in vain, Fair-est

*mf* daugh-ter of the Gra - ces, I, thy

*p*



hum-ble slave, im-plore thee, With one

ten-der word to joy re-store me, end the

(Gilda)  
pangs, the pangs of un-re-quit-ed love. He's false, my heart, my heart, is

*leggiere* *p* *f*

brok-en, Ah, in vain for bliss I

*p* *f*

strove, for he is false, my heart is brok - en, Ah, in vain for bliss I

*p* *più cresc. poco a poco*

strove, for he is false, my heart, is

*p* *più cresc. poco a poco*

*f* *cresc.* *ff con fuoco*

brok - en, Ah, in vain, for bliss I strove, ah, in vain for

*f* *ff*

*p*

bliss I strove, I strove for he is

*p*

*mf* false, Ah, vain-ly for bliss I *p* strove, for he is

*mf* false, Ah, vain-ly for bliss I *p* strove, For he is false, — ah, he is false, —

*rit.* in vain for bliss I *p* strove, for bliss — I strove — in

*pp* vain! —



## I Would Linger

"Romeo and Juliet"

Ch. Gounod

Tempo di Valse

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked *ff* (fortissimo). The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal part enters with a melodic line, marked *ff*, and includes the exclamation "Ah!". The piano accompaniment continues with a steady eighth-note pattern. The vocal part then sings the lyrics "I would lin - - - ger" and "in this day - - - dream That". The piano part provides harmonic support with chords and moving lines. The score includes dynamic markings such as *dim.* (diminuendo) and *p* (piano).

*ff*

Ah!

*dim.* *p*

I would lin - - - ger

*dim.* *p*

in this day - - - dream That

en - - - thralls me with fond de - -

*cresc.* *dim.*

light Sweet and hap - - - py does

this day seem Born of bliss

*cresc.*

and beau - - - ty bright, I

*f*

would lin - - - ger in this day - - -

dream That en - - - thralls me with

*cresc.*

fond de - - - light, Sweet and hap - - -

*dim.* *p* *cresc.*

py does this day seem, Born



of bliss and beau - - - ty

*piu cresc.* *dim.*

bright, beau - ty bright, But this pleas - - - ure, youth's sole treas -

*p*

- ure, Bloom-eth, ah! soon 'tis dead; Af - ter greet-

- - - ing, fol - lows weep - - ing, Love com - eth, - - - peace hath fled,

Love com-eth, Love com-eth and peace hath

fled. Ah!

*pp*  
I would lin-ger in this

*p*

day - dream That en - thralls me

*cresc.*

with fond de - - - light Sweet and

*dim.* *p*

hap - - - py does this day seem, - - -

*cres.* *cen-*

Born of bliss and beau - - - ty

*mol -* *-to*

*un poco piu mosso ma non troppo*

bright, Far from the cold world's sor - row Let me rest, - - -

*pp*



— Let me rest in my dream, Leave— to stern fate the mor - row,

Now the ros - es bloom, and youth sheds its per-fume. Ah! —

*rit.* *a tempo*

*rit.* *p* *a tempo*

— Ah! — Ah! — Ah! —

Ah! —

*cresc.* *f*

*f*

Sweet and hap - - - py, Ah! sweet and hap - -

*f*

py Ev - - er is youth's dream, — Sweet

and hap - - - py —

*ff*

is love's young — dream!

*ff*

*ff*

## My Heart At Thy Sweet Voice

"Samson and Delilah"

C. Saint Saëns

Andante sostenute

*p*

*mf*

My heart at thy sweet voice Swift un - folds like a  
As when a - cross the field Zeph - yrs soft - ly are

*p*

flow - er, When the dawn first is show - ing.  
blow - ing While the wheat is gent - ly sway - ing,

*mf*

But oh! to  
'Tis thus my

*espressivo*

*p*



stop my tears  
heart is moved;

Thou hast it in thy pow - er,  
And thus while love 'tis show - ing,

*dim.*

*p*

One word more, ——— love, be - stow - ing.  
To the voice 'tis trib - ute pay - ing.

*p*

*espressivo*

*mf*

To thy De - li - lah  
An ar - - - row is less

*f*

*p*

say: Thou re - turnest for al - way! Re -  
fleet, That brings death in its flight, Than thy

*p*

*mf*

*mf**stringendo et cresc.*

peat love, thy woo - ing ten - der, All the vows once more  
who would fain Rush to thy arms at thy

*f* *p* *stringendo et cresc.*

tell; Those sweet vows lov'd so well!  
sight, Rush to thee at thy sight.

*cresc.*

*rit.* **Un poco piu lento**

Ah! come, list to  
Ah! come, list to

*rit.* *espressivo* *pp*

my fond woo - ing! 'Tis with ar - - - dor my  
my fond woo - ing, 'Tis with ar - - - dor my

*cresc.*

heart in - bu - ing! Lis - ten un - to my woo - ing,  
heart in - bu - ing. Lis - ten un - to my woo - ing,

*cresc.*

*piu cresc.* *dim.*

Lis - ten un - to my woo - ing. Ah! 'tis with ar - - - dor my  
Lis - ten un - to my woo - ing, Ah! 'tis with ar - - - dor my

*piu cresc.* *dim.*

*pp*

heart im - bu - - - ing!  
heart im - bu - - - ing. My own Samson!

*pp* *p molto espressione*

*dim.* *pp*

I love thee!



## 'Mid Lures, 'Mid Pleasures

"Rinaldo"

G. F. Händel

**Larghetto** *p*

'Mid lures, 'mid pleas-ures, hope-less I

*pp*

lan-guish, vain-ly de-plor-ing my free-dom lost,

*cresc.* *3* *dim.*

vain-ly de-plor-ing, vain-ly de-plor-ing my free-dom

*cresc.*

lost! 'Mid lures, 'mid pleas-ures, hope-less I lan-guish,

*dim.* *pp* *dim.*

*cresc.* *3* *dim.*

vain - ly de - - plor - ing my free - - dom - lost!

*cresc.* *3* *dim.* *p*

*3*

*mf*

Heav'n, who can'st meas - ure my pain and an - guish, thee I'm im -

plor - ing, by ill - fate toss't thee, thee I'm - im - plor - ing, by

ill - fate tost! 'Mid lures, 'mid pleas - ures,

hope-less I lan-guish, vain-ly de-plor-ing my free-dom

*poco accelerando*

lost, vain-ly de-plor-ing, vain-ly de-plor-ing my

*poco accelerando*

*a tempo*

free-dom lost. 'Mid lures, 'mid pleas-ures, hope-less I

*a tempo*

lan-guish, vain-ly de-plor-ing my free-dom lost.



# From Fair Provence

233

"La Traviata"

G. Verdi

*Andante* *mf* *dolce* *marcato*

From fair Provence's soil and sea, who hath won thy heart a - way, Who hath

*p* *dolce* *marcato*

won thy heart a - way, From fair Provence's soil and sea? From thy na - tive sun - ny clime, What strange

*pp* *dolce*

fate caused thee to stray, What strange fate caused thee to stray, From thy na - tive sun - ny clime? O, re -

*marc.* *pp*

member in thy woe, All the joy that waits for thee, All the peace thy heart would know, on - ly

*dolce* *dolce*

*f con espressivo*

there still found may be, All the peace thy heart would know, on - ly there still found may be;

*f con espressivo*

*con forza* *pp rall.* *a tempo*

Heav'n guid-ed me! Heav'n guid-ed me! Heav'n guid-ed me!

*con forza* *pp rall.* *a tempo*

*mf* *dolce* *marc.*

Ah! thy fa - ther old and worn, what he felt thou ne'er canst know, Ah, thy

*p* *dolce* *marc.*

*pp* *dolce*

fa - ther old and worn, what he felt thou ne'er canst know, In thine ab-sence so for-lorn, seem'd his

*pp* *dolce*

*marc.* *pp*

home with grief and woe, In thine ab-sence so for-lorn, seem'd his home with grief and woe. But I

*marc.* *pp*

*dolce*

find thee now a - gain, if my hope doth not mis-lead! If yet hon-or doth re-main with its

*dolce*

*f con espressivo*

voice not mute or dead, If yet hon-or doth re-main with its voice not mute or dead,

*f con espressivo*

*con forza* *pp rall.*

Heav'n sends me aid! Wilt thou not heed a fa-ther's love?

*con forza* *pp rall.*



## Hymn

"Stradella"

F. Flotow

*Andante* *p* *calando*

O Vir - gin Ma - - - ry

sanc - - ti - fied of heav - - en, Saint - ly Ma - don - - - na

*cresc.* *rit.* *p<sup>a tempo</sup>*

Moth - er of our Lord on high! Ah! Look down up - on - - - us,

*cresc.* *rit.* *p<sup>a tempo</sup>*

Look down be - nign - ly From thy high dwell - ing gaze on

us, in love Bless us, dear Mother

Thou who de - light - est That all thy dear ones be

bright hopes par - tak - ing, all to make glad, Ah!

*p*

An - gel of Heav - en, Oh Maid - en

Ma - - - ry, Saint - ly Ma - don - - - na,

Moth - - - er of God, Ah! Look down up -

*poco a poco cresc.*

on us hap - - - py chil - - dren!



Kind - ly and mild - ly from thy seat on

*f rall.*

high Thy help we im - plore, Ah! Ho - ly Ma -

*f rall.*

don - na, On us thy bless - ing, On us thy

*f* *p*

bless - ing kind be - stow!

*pp*

## Lovely Night

"Tales of Hoffman"

J. Offenbach

Moderato

*p* Love - ly night whose

*pp*

star - ry smile Our ten - der rap - ture bless - es,

Night of love, our love - the while With thy - ca - ress be -

*cresc.*

guile! Short is life, the hours they fly, And

*cresc.*

*dim.* joy with them is fly - ing, Fleet - ing rap - tures *cresc.*

*dim.* drift - ing by, A - las, too soon you die, ——— Up - *dim.*

on the gen - tle breeze, ——— In sweet fra-gran-cy sigh - ing! Then

while Love's mo - ments fleet, ——— Let our ar-dent lips meet, Let — our



ar - dent lips meet, Let our ar - dent lips meet! Ah! \_\_\_\_\_

*dim.*

*pp*

*dim.*

- Love - ly night, whose star - ry smile, Our ten - der rap - ture

*pp*

bless - es, Night of love, our love - the while, With thy - ca - ress be -

guile. O night whose star - ry smile. Ah! Our love's sweet rap - ture

*cresc.*

*cresc.*

bless - es, With - ca - ress - es the hours be -

guile! Ah! ah! ah! ah!

ah! ah! ah!

ah!

## Still So Gently O'er Me Stealing

"La Sonnambula"

V. Bellini

*Allegro moderato*

*p*  
Still so gent - ly o'er me steal - - ing, mem - 'ry  
heart is full of sor - - row that thou

will bring back the feel - ing, Spite of all my grief re -  
hast thy plight - ed word for-sook, What means it now, the

veal - - ing that I love thee, that I dear - ly love thee still! Though some  
mor - - row when the past, the past is now a clos - ed book! Though my



oth - er swain may charm — thee, Ah, no oth - er — e'er — can —  
heart with grief is storm - - ing,

warm — me, Yet ne'er fear I will — not — harm thee, no, thou false one

no, no, I fond-ly love thee still, ah, ne'er fear, I will not harm thee, ne'er fear, I will not

harm thee, no, false one, no I — love thee, I love thee, false one, still! Yet my still!

1. 2.

## Pilgrims' Chorus

"Tannhäuser"

R. Wagner

Andante maestoso

*mp*

I joy once more now, O home to be - hold thee. In

*p*

glad - ness greet the lov'd vales that en - fold thee; Now

*p*

shalt thou rest my pil - - - grim rod, In

*p*

God's good faith all my way have trod. By

*p*

*poco cresc.*

pen - - ance sore have re - - con - ciled, The

*poco cresc.*

*poco cresc.*

Lord who on my heart hath smiled Who

*poco cresc.* *mf*

*cresc.* *cresc.*

my re - - morse with bless - - ing crown'd, The

*cresc.* *cresc.*

*cresc.*

Lord shall all my songs re - sound, The

*cresc.*



Lord shall all my songs re - sound!

That sav - - - ing grace to the pen - i - tent

giv - en, Shall lead at last to the

bliss of heav - en; Of hell and

death hath He no fear, I'll praise my

God life's jour - - ney here! Hal - le - lu -

jah! Hal - le - - lu - jah, e - ter - nal - ly, e -

ter - - - - - nal - ly!

## Evening Star

"Tannhäuser"

R. Wagner

Andante

*p* *piu p*

*p* *pp*

Thou star re - splen - - dent, pure and bright,

*pp*

'Mid hu - man life's dull shade and gloom,

*mf* *p*

Pour now o'er us thy stream of light,

*p* *pp*



Shine clear from heav - en, as - suage our doom.

*p*  
Ere long a soul to thee a - scend - ing

*p*  
Grace re - flect thy light ex - tend - ing,

*pp un poco ritard.* *piu p*  
Ere long a soul to thee a -

*molto ritard. e cresc.*

scend - - ing, Will grace re - - - flect thy \_\_\_\_\_

*molto ritard. e cresc.*

light \_\_\_\_\_ ex tend - - - ing!

*dim. pp*

*pp rit. pp*

## Drinking Song

"La Traviata"

G. Verdi

Allegretto

*f*

Fill high — till with wine ev'ry gob - let brim - ming shall  
 En - cir - cled by friends who are loved and lov - ing I

*p*

spark-le with ru - by like bright - ness Our hearts — now beat-ing with  
 scorn the ap - proach of — sad - ness For see — ev'-ry face is all

*pp* *p*

new — found light — ness shall dance to the strain of — joy  
 beam - ing with glad — ness and ev - er - y heart is — gay



Fill high and cast all care a-side for-get that  
Then live for joy for buds must fade and sum-mer's

time is fleet-ing And with a lov-er's fond greet-  
scents are fleet-ing This life knows no re-peat

ing the bliss-ful hours em-ploy Fill high till with  
ing so fling your cares a-way Fill high and

wine ev'-ry bright eye is swim-ming let rea-son be ban-ished for  
drink to our next mer-ry meet-ing and live for joy to-

1

joy.

2

day Ah! Ah! We'll live while we may Ah! Ah!

We'll live for to - day Ah!

Ah!

*Sua*

## Ah! I Have Sighed to Rest Me.

"Il Trovatore"

(Miserere)

## Andante Sostenuto

G. Verdi

(CHORUS OF NUNS)

Have com - pas - sion up - on a soul de - part - ing For that a -

bode from whence there's no re - turn - ing; Thy for - giv - ness, ah! pow'r di - vine im -

part - ing. Let him not be a prey to end - less burn - ing. That sol - emn pe -

ti - tion, so sad - ly a - seend - ing. With ter - ror and



mys - ter - y the air seems to fill! 'Gainst fa - tal fore -

bod - ing, my heart is con - tend - ing; My breath is sus - pend - ed, my puls - es are

still, Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

(MANRICO)  
Ah, I have sighed to rest me, Deep in the quiet

\*) This extra measure has been added to bring the ensuing melody in a medium vocal register.

grave! Do not for - get me, let me re-mem-ber'd be; Fare-well, my

*f*

*pp*

(LEONRICO)

love, fare thee well, Leo-no-ra. How can I for - get thee, for my love's long en - dur - ing,

*p*

Great - er love than mine, — thou wilt not find it ex - ist - - ing;

(MANRICO)

Ah! in heav'n-a - bove, I'll wait, my love, for thee, I'll wait, my love I'll wait thee.

## LEONORA

*p*

For — I love thee on — ly, and to thee I'll e'er true be,

*pp*

Death — shall yield to love — and o - pend wide shall these gates be;

## (MANRICO)

Ah! I'll wait for thee, in heav - en there a - bove, I'll wait for thee, I'll wait for

thee! Leo - no - ra mine! —————

*p**f**ff*



"Il Trovatore"

## Anvil Chorus

G. Verdi

Allegro

The musical score for the Anvil Chorus from "Il Trovatore" by Giuseppe Verdi is presented in five systems of piano accompaniment. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked "Allegro".

The first system begins with a forte (*f*) dynamic and a tempo marking of 8. The melody in the right hand features trills and eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth notes and trills. The second system continues this pattern, maintaining the forte dynamic. The third system introduces triplet figures in both hands, with the right hand also featuring trills. The fourth system transitions to a piano (*p*) dynamic, with the right hand playing a melodic line and the left hand a rhythmic accompaniment. The fifth system concludes the piece with a final piano (*p*) dynamic, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.

See how the  
Give us a

*pp*

shad - ous of night are fly - ing! Morn break-eth heav'ns glor-ious arch Un  
bum - per, both arm and hand new strenght — and cour - age draw from flow - ing

*tr*

veil - ing! Like a young wid - ow, who wea - ry of sigh - ing, In days by her  
beak - er See how the sun - light, ra - diant-ly glow - ing, Bor - rows new

*f* *pp*

gar - ments of sor - row and wai ing.  
beams from our wind cups o'er flow - ing.

*tr*

*cresc.* *f*

Raise up to la-bor. Take each his ham-mer.) Who makes the  
 Re - sume our la-bor. Take each his ham-mer.)

gip - sy's, a life with pleas-ure lad - en? Who makes the gip - sy's, a

life with pleas-ure la-den, who? Who the gip-sy's life a - dorns? Who makes his

*tuta forza* 1. 2.

life, one with pleas-ure la - den. The gip - sy maid - en! - en!

*tuta forza* *fff* *f* *tr*



# Tempest of the Heart

"Il Trovatore"

G. Verdi

*Largo*

*mf*

Her bright  
Airs that

*p*

eyes whose rad - iant gleam - ing, Pales the stars in you fair  
wan - der murm - ring round us, Waft the prayer that I so

heav - en, With her smile in beau - ty beam - ing, Round me  
lone - ly, Breathe for those blest ties that bound us, While her

*dolce*

throw this witch - ing spell, New ar - dor giv - en! Ah! this  
love, oh! rare sweet dream, is mine, mine on - ly!

*dolce*

pas - sion pure with - in me burn - ing, More than

words shall plead a lov - er's part; Her bright glan - ces on me

*dolce*

turn - ing, calm the tem - pest, calm the tem - pest of the

*espressivo*

heart. This pure pas - sion in me burn - ing, More than words shall win me

*espressivo*

fav - or Her bright glan - ces, on me turn - ing, calm the tem - pest of the .

heart. This pure pas - sion in me burn - ing, More than words shall win me

fa - vor, Her bright glan - ces on me turn - ing, calm the tem - pest,

Ah! — calm the tem - pest in my heart! —



## Home To Our Mountains

"Il Trovatore"

G. Verdi

Andantino

*mf* *pp*

Yes, I am grief worn and fain would rest me, But more than grief have

sad dreams op - prest me; Should that dread vi - sion rise in my slum - bers,

Rouse me! its hor - rors then may de - part. Rest thee, O

*f* *p* *pp leggerissimo*

Moth- - er! — I will watch o'er thee, Sleep may re -

store sweet peace to thy heart.

*f* *pp*

Home to our moun - tains let us re - turn, — love, . There in thy

*p*

young days peace had its reign: — There shall thy sweet — song fall on my

slum - bers, There shall thy lute make me joy - ous a - gain Rest thee, my

*dolciss.*

moth - er! kneel - ing be - side thee, I will pour forth my - trou - ba - dour

lay. O sing, and wake now thy sweet lute's soft num bers, Yes I will pour

forth my - trou - ba - dour lay, O sing, and wake now thy sweet lute's soft



num-bers, Yes, I will pour forth my— trou - ba - dour lay, a -

way, I pour forth my trou - ba - dour lay, Oh! sing, while

I with my— trou - ba - dour lay lull thee to rest,

lull thee to rest.

# It Was Not Thus To Be

"Trumpeter of Sakkingen"

V. Nessler

Andante con moto

1. How bad-ly is the course of life ad-  
hate, were mine in am-ple

Piano

*mf* *sf* *p*

just - ed, That where sweet ros - es bloom, sharp thorns a - bound, What though the  
meas - ure, A storm-ried, sad and wea - ry wan - drier I, I dreamt of

heart has dear - ly, fond - ly trust - ed, The hour of part-ing will at last come  
peace and hours of tran-quil pleas - ure, When un - to thee my path-way led me

round. Of thy fond glance, once I read the meaning, They spoke of  
 nigh. Then through my soul a flash of joy went gleam - ing, Fain would I

*espansivo*

joy and hap - pi - ness for me: God bless thee love, it was but i - dle  
 pledge my youth - ful life to thee: God bless thee love, it was but i - dle

dream - ing, God bless thee love, it was not so to be, \_\_\_\_\_ God bless thee  
 dream - ing, God bless thee love, it was not so to be, \_\_\_\_\_ God bless thee



love, it was but i - dle dream - - ing, God bless thee  
 love, it was but i - dle dream - - ing, God bless thee

*p*

love, it was not so to be.  
 love, it was not so to be.

*p* *sf* *sf*

1. 2. *Grief, en-vy,*

*p* *sf* *p* *p*

# Nightingale Song

"The Tyrolean"

Carl Zeller

Allegretto

When my dad was twen - ty -  
But when sev - en - ty, my

one, ——— Poach - er sec - ond he, to none, ——— In the  
dad, ——— And the best of life he'd had, ——— Once a

ten - der moon - light he ——— kissed his Rö - sie joy - ful -  
long - ing look he cast, ——— at a pret - ty lass who

ly. Sweet as lip to lip they clung, Then the  
passed. And he sigh'd and said, "A - las, Could I

night - in-gale's song rung, Oft - en since that  
see my Ro - sie pass, Then cried out with

day gone by, The lov - ers used to sigh. Sing a -  
sud - den joy, Light heart - ed as a boy.

gain, sing a - gain, sing a - gain, Night - in - gale, once more



sing, Sing a - gain, sing a - gain, sing a - gain, As you

*f*

sang in that val - ley in spring! Ah!

*Humming*

*mf*

Ah! Sing a -

gain, sing a - gain, sing a - gain, As you sang in that vale in spring!

*cresc.*

## Forget-Me-Nots

"Le Villi"

G. Puccini

Allegro Scstemuto

*pp*

*ppp*

*dim. sempre*

*ppp*

## Andante Lento

Were I but you, love - ly

*pp*

flow - ers, Sweet for - get - me - nots so blue, With my

dear love I, ev - er, ev - er would

stay, Night and day! I'd

*dim.*



## Andante Espressivo

say his fond glance meet - ing, "Love, I think on - ly of

*pp*

thee. E'er ten - der - ly re - peat - ing:

*cresc.*

"Love, ah, re - mem - ber me!" "For -

*cresc.*

get - me - not who think but of

*f accelerando*

thee, Love, ah, re - mem - ber me, \_\_\_\_\_

*pp*

Love, ah, re - mem - ber me, \_\_\_\_\_ For - get - me -

*f* *rit.*

. not whose thought is all of thee! Love, ah, re -

*pp* *rallentando* *pp accel.*

mem - ber me, re - mem - ber me!"

*rit. molto* *pp*

## That Viennese Waltz

"The Waltz Dream"

Oscar Straus

Tempo di Valse Lento

As once in a fair gar-den fra -  
I dreamed in that gar-den rose low -

grant, I dreamed while the twi-light shades fell; Came sweet strains on  
er'd, Yet now all my dreams had come true; And fair - est of

soft bree - zes va - - grant, Al - lur - ing with rap - tur - ous  
blos - soms had flow - er'd, Be - side me, my sweet-heart, were

spell. They ech - o'd a mu - sic en - tran - cing, Part  
you. The bright gold - en days Time had ban - ished, Of



joy and part yearn-ing de - sire! ——— They sobbed with a woe grief en -  
love and of spring and of joy! ——— We called from the past where they'd

*rit.*  
han - cing, They thrilled with love's pas - sion - ate fire! ——— A  
van - ished, Of love and of spring and of joy! ——— They

*a tempo.*  
ming - ling of tears and of laugh - - ter, With nev - er a  
came on those mel - o - dies steal - - ing, Whose ten - der strains

*a tempo.*  
*espressivo*  
*legato*

*poco rit.*  
tone that ring false, ——— All life — and all the here -  
nev - er rang false, ——— All love's sweet se - crets re -

*poco rit.*

af - ter, They breath'd in that Vi-en - nese Waltz.  
 veal - ing, They breath'd in that Vi-en - nese Waltz.

*f dim.* *p*

*more slowly*

With breez-es vy - ing, soft as they sigh, Ten-der-ly sigh - ing,  
*con espression*

dreamwaltz, you die! My love born sor - row ech-oës your sighs,

*poco string*

Their sweet-ness bor - rows, up-ward to rise! Springs ar-dent yearn - ing,  
*p poco string*

Joy's con - stant flame, Doubt to hope turn - ing, Love is your name,

One more joy cap - tur'd, ere ends the day, One more hour rap - tur'd,

love liv'd in May; One more joy cap - tur'd, ere ends the day,

One more hour rap - tur'd, love liv'd in May. I May.



## Love's The Tune

"The Waltz Dream"

Oscar Straus

Allegretto

*mf*

O lay your cheek to mine, my dear, While  
The flute a-lone sounds rath-er sad, But

flute and fid-dle ring out clear. The flute trills love pres-tis-si-  
with the fid-dle 'tis not bad! Ah love a-lone is ag-o-

mo, The fid-dle in a-da-gi-o! Yet  
ny, But love to-geth-er, ec-sta-cy! Life's

both to-geth-er, don't you see, Are sound-ing love's sweet mel-o-dy! The  
sweet-est joy is all un-won, 'Till two hearts sing in u-ni-son: My

fid-dle sighs "I love you so!" So does the plain-tive Pic-co-lo!  
heart strings sigh "I love you so!" Let your heart be their Pic-co-lo!

*cresc.*

*a tempo.*

Pic-co-lo! Pic-co-lo! tsin, tsin, tsin! Love's the tune both play and win!

*mf*

Pipe up - bold - ly, an - swer true, 'Till with love the heart is thro',

Pic-co-lo! Pic-co-lo! tsin, tsin, tsin! Love's the tune both play to win!

*f*

Pipe - up - bold - ly - an - swer true, 'Til the heart with love is thro'!

*cresc.*

## Ballade

L. Herold

Moderato

*p*

*mf*

Like the ro-seate blush of

*f*

morn - ing, Bloom - ing fair the maid was seen. Ev - 'ry charm her mind a -

*cresc.* *dim.* *Piu animato*

dorn - ing, Of Beau - ty she the cho-sen queen. Six-teen sum-mers scarce-ly



wear - ing, Pure in soul and pure in thought. 'Til a youth of no-ble

bear - ing For his bride this maid-en sought. Now, fair saint in

*rit.* *mf Tranquillo*

*p*

thy blest dwell-ing, Pray that Heav'n our path be - friend Free us in the

*sempre p*

hour of dan - ger Heav'n - ly guards our lives de - fend.

*sempre p*













